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A WEEKLY JOURNAL

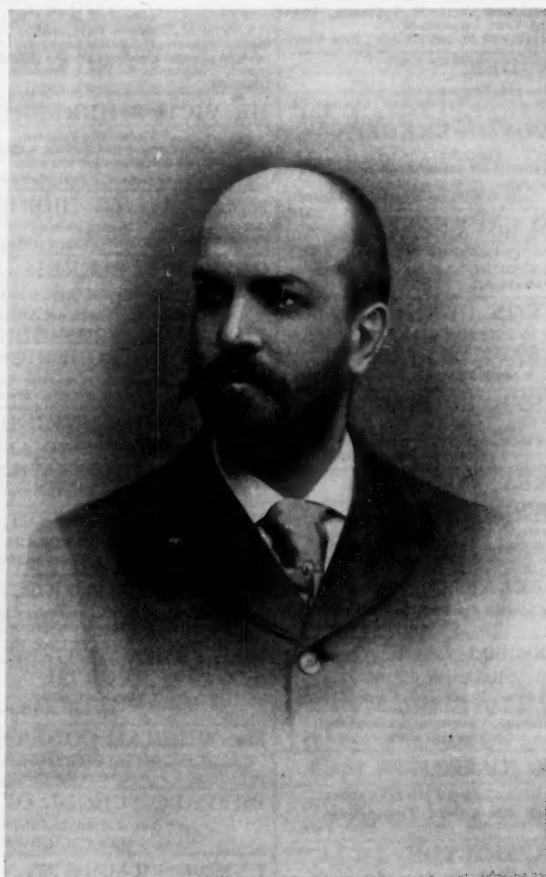
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NEW YORK, WEDNESDAY, DECEMBER 7, 1892.

## LESCHETITSKY DENOUNCED.

RUMORS of the most disquieting sort have reached us from time to time about Theodor Leschetitsky, his method, and his treatment of the various pupils who worship at the shrine of the so-called teacher of Paderewski. From these accounts, coming as they do from the most varying and reliable sources, we learn that the Sultan of Turkey is a mild mannered monarch in his treatment of his God-forsaken subjects when compared to the despotic rule exerted by Leschetitsky. He has been denounced too by various pianists like Von Bülow, Rosenthal, Gruenfeld, as a charlatan, and his so-called method has been termed a humbug. To our own certain knowledge young American pianists who have studied with him have returned to their native land with ruined touches (Leschetitsky pupils sooner or later generally develop a hard touch), and Leschetitsky was himself surprised at Paderewski's success, for he did consider that the latter had mastered his method. Be this as it may, Paderewski's best teacher was himself. All of which shows the folly of American students going abroad when they can do better at home.

## WAGNER ON THE DECLINE?

READ this from the London "Meister" and then cease prating about the decline of Wagnerism. Remember, all this in London, hitherto the stronghold of musical philistinism:

If any proof were needed to show how infinitely in advance of the general run of London critics is the London public it has been supplied by the respective attitude of these two parties toward the splendid series of Wagnerian dramas which Sir Augustus Harris has lately produced with such marked success, both artistic and financial. We may leave the critical fossils, however, to regret the passing of the age of oose, and "come to the horses"—which reminds us that the "Valkyrie" was deprived of hers.

Ten years have worked wonders in London, and Wagner's later music dramas may now be considered as firmly established in our midst. For this the sincerest thanks are due to the enterprising manager of our London Opera House, and to those German artists who have been bold enough to risk their reputation on hitherto unfriendly shores. Their pluck has been rewarded; for surely Sucher, Alvary, Wiegand, Heink, Bettaque, Reichmann, Klafsky, Lieban, Grengaz, &c., and last, but not least, Conductor Mahler, will not view their London laurels as their smallest acquisitions. There have been inequalities in the rendering, as in the mounting of these dramas; we could have wished for a little more

refinement in the orchestra, a little less dragging in some of the tempi; but, taken all round, these performances have been the best thing given as yet to our metropolis, and each has borne the stamp of genuine German earnestness.

How well the good seed, sown at Bayreuth, has thriven may be instance in the cachet of those singers who have come to us fresh from the Festspiel training; yet how easily those Franconian lessons may be smothered when overlaid with operatic traditions was recently shown by the performance of Van Dyck as "Lohengrin" in our Italian season, when the Bayreuth facile princeps cast his rendering of the hero in the Herculean mold, and, excepting for the superb "Grals Erzählung," forgot the mystic nature of the knight in his anxiety to reach the footlights. But the German season proper has done more for the due appreciation of Wagner in this country than any words of ours could convey; we will, therefore, only pray for its repetition—with a few, a very few amendments. \* \* \*

## PADEREWSKI DATES.

THE bookings of Paderewski have been completed until March 16, and the dates of his performances are herewith given. It will be found that there are a good many vacant dates between his first appearance this season and the last day recorded for the present series, but this is due to the peremptory decision that Paderewski must take a certain number of days for rest and recreation. Every date could readily be filled:

Date.	Cities.	Date.	Cities.
January 2.....	New York	February 4.....	Toronto
" 4.....	Boston	" 7.....	Buffalo
" 5.....	New Haven	" 8.....	Geneva
" 7.....	New York	" 10.....	Providence
" 9.....	Rochester	" 11.....	Boston
" 10.....	Albany	" 17.....	Brooklyn
" 11.....	Hartford	" 18.....	New York
" 12.....	Boston	" 20.....	Syracuse
" 14.....	New York	" 22.....	Cleveland
" 16.....	Buffalo	" 24.....	Chicago
" 19.....	Philadelphia	" 25.....	Detroit
" 20.....	Brooklyn	" 27.....	Chicago
" 21.....	Boston	" 4.....	Chicago
" 23.....	Portland	" 6.....	Cleveland
" 24.....	Worcester	" 7.....	Pittsburg
" 26.....	Boston	" 10.....	New York
" 27.....	Boston	" 11.....	Baltimore
" 28.....	Boston	" 13.....	Washington
" 31.....	Montreal	" 14.....	Philadelphia
February 1.....	Toronto	" 16.....	Philadelphia

New York and Boston get six performances each and Chicago four; the other cities mentioned, two or one each.

## WILSON'S EXPOSITION.

NEW developments in the operations of the secretary of the Bureau of Music of the Chicago exposition are constantly cropping to the surface, all of which demonstrate the total unfitness of George H. Wilson for the place now occupied by him. As the bureau under Wilson's management is inaccessible to any editors of music papers except those directly interested with Wilson in his own monthly sheet, the difficulty in securing reliable information is sufficient to discourage the average newspaper man, who is partly reconciled by the reflection that the announcements made by the secretary himself are equally unreliable. But THE MUSICAL COURIER feels itself encouraged by the power of public opinion behind it, and will not permit the scandal that has arisen to drift into the unknown or the forgotten pigeon holes of officials' desks or secretaries.

It has already been learned that Mr. Tomlins of the committee is deeply chagrined in having his name dragged into this nauseating exposé, and his resentment is said to be in store for those who are responsible for the situation. It will be remembered that his signature was used in boosting Wilson's sheet by appending it to a note in the circular issued by Wilson in which the latter begs for subscribers in this fashion:

The editor and publisher of the "Herald" asks you to subscribe for and interest others in his paper, a sample copy of which is sent to you to-day on recommendation of

*Wm. L. Tomlins.*

It is now urged by the friends of Mr. Tomlins in behalf of that gentleman that he never signed these circulars, but that his name was used in Wilson's scheme with the aid of a rubber stamp made by Tomlins to indorse the admission tickets of the members of the chorus who participated in the musical ceremonies at the late Chicago celebration. Five hundred members of this chorus received the Wilson circular, and Mr. Tomlins also denies any collusion in this little business of Secretary and Private Editor Wilson.

If Mr. Tomlins' rubber stamp was used without his knowledge or consent the party who used it for per-

sonal advantages is a fraud of the very first water, and if he is in any way associated with the Chicago exposition commission he should not only be dismissed, but brought into court under criminal charges of misapplying official documents or signatures for private gain. Mr. Tomlins must be held as an accomplice of the person who used that stamp, unless he makes a public denial showing that he is absolutely innocent. There must be no beating about the bush. Either Mr. Tomlins was aware of the fact that his rubber stamp was brought into use to advance a private speculation, or he was ignorant of its use. In the latter instance someone is a thief. Now, Mr. Tomlins must come forward to clear himself, or he must bow to the inevitable consequences of the co-operation divulged by the investigations of THE MUSICAL COURIER.

In addition to all this there is a rumor to the effect that the 7,000 copies of Wilson's sheet, said to have been sold by him as a private individual to the exposition commission, were paid for at the rate of 10 cents a copy, and that of this sum 3 cents for each copy found themselves in the Bureau of Public Information, presided over by Major Handy. This sum of \$210 (3 cents on 7,000 copies) must be shown up somewhere in the accounts of Major Handy's bureau, if this rumor is correct, and yet the rumor may have some truth in it and no account of the transaction be recorded. Is there any co-operation among the various bureaus for mutual profit? What interests are there associated between the two bureaus? If Dr. Peabody's department pays the retail price for Wilson's 7,000 copies why does Major Handy's department get the difference between the wholesale and retail prices? Why should not all of this money have gone into the pockets of Wilson? If he manipulated that kind of a transaction he should have all the profits unless it required the assistance of coparceners to get the scheme through. If there are coparceners, who are they?

Moreover, there is good reason for believing that the requisition for the payment of the money for the 7,000 copies was secured by rather curious methods. Definite rules are prescribed for the signing of requisitions and the necessary documentary paraphernalia necessary to get at the cash. In the signing of the requisition for the payment of the 7,000 copies of Wilson's sheet the three signatures—Dr. Peabody, Theodore Thomas and Wm. L. Tomlins—were secured, it is said, in an irregular manner; the first one signing his name on the strength of the assurance that the other two had also consented to sign. When the first signature to the requisition had been obtained on such declarations or avowals it was an easy matter to get the other two.

Who the individual is that accomplished this trick we are not prepared to state, but we are assuredly not wrong in concluding that the person who will use a rubber stamp of Wm. L. Tomlins' without the knowledge of Tomlins, in order to gain pecuniary benefits from its use, will not hesitate to trick the department of music into the signing of a requisition of \$700 or any sum within safety limits.

As it stands to-day the Bureau of Music of the Chicago exposition is thoroughly discredited in the estimation of the musical people of the United States, and the reputation it bears is entirely due to the conduct of its secretary, who has demonstrated his total unfitness for the office he occupies.

Mr. Wilson is not eligible for other reasons discovered since his induction into office. He has to some extent already been played upon by certain persons, who, conscious of his ignorance, have succeeded in foisting upon his attention and consideration collections of so-called valuable or artistic and rare musical instruments, many of which are fraudulent imitations and instruments with fraudulent pedigrees. These are to be exhibited among the curiosities in the musical department of the exposition. To what extent Wilson's ignorance has been utilized by unscrupulous musical humbugs will probably never be known, but an idea of the state of affairs can be gained by remembering that, in accordance with Wilson's own circular, anyone can become *persona grata* with the Bureau of Music by sending Wilson \$1 subscription for his little monthly sheet.

Under the conditions prevailing at present no particular headway can be made by the Bureau of Music. The best efforts of Dr. Peabody and of Theodore Thomas must inevitably be paralysed by their associa-



tion, officially, with a man of Wilson's type. A secretary is now needed who stands absolutely aloof from any sordid motives, whose character and name will be safeguards against humbug and scandal and who will add strength and respect to the Bureau of Music. With Wilson as secretary there is no further usefulness centred in this department of the Chicago exposition. Mr. Wilson's own conduct is responsible for the condition of affairs, and Mr. Wilson's conduct is subject to his own views of ethics, to which he is welcome, even if the world of music does not agree with him.

One more question. Has Mr. Wilson any pecuniary interests in the new works of Dr. Mackenzie to be performed under the composer's auspices at Chicago? What arrangements did Wilson make with Mackenzie to have him brought here at the expense of the exposition for the purpose of introducing his new and unpublished works? Or has Wilson a contract with Mackenzie's publishers?

#### AN EARLY SUNDAY CONCERT.

WE present as a genuine curiosity an announcement of a Sunday concert that was given in the year 1874. Could anyone but the "only De Vivo" have originated such an announcement? He must, indeed, have been a contemporary of Bundeicund! Here it is:

#### PARK THEATER.

In reply to many invitations to give

#### SUNDAY MATINEES,

Mr. Stuart desires to state that he is unwilling to interfere with the spiritual exercises so proper at that period of the day. He simply desires to relieve the loneliness of

#### SUNDAY EVENINGS

with that which is the most beautiful accompaniment of devotion—

#### MUSIC.

He knows no other creature in the world more capable of realizing this ideal than the

#### LOVELY HUNGARIAN,

The Nightingale of the Valleys which Sleep around the Danube,

#### ILMA DE MURSKA.

"An Isle of light,  
So wildly, spiritually bright,"  
who can throw into the air whole

#### SOMERSAULTS OF SONG;

and when you look up with dazzled and delighted surprise can light upon her vocal limbs with the grace and ease of the most exquisite danseuse.

What Lucille Grahn was to dance she is to music—Ilma the poetry of voice; Lucille was that of motion.

Under the direction of DE VIVO,  
THE GREATEST OPERATIC DIRECTOR  
IN THE WORLD,

#### A GRAND CONCERT

will be given  
SUNDAY NIGHT, October 18 (1874).

#### JUSTICE TO KARL MERZ.

THE Pittsburg "Dispatch" takes umbrage at Mr. H. H. Haas' letter recently published in these columns, and has this to say on the subject:

Yet another bit from the very full columns of last week's THE MUSICAL COURIER demands attention from one who knows the facts. Mr. Henry Hubert Haas, in an egotistic effusion a column long, explaining that he is not to be confounded with Mr. Henry Holden Haas (no, not for long!), and telling why so illustrious a personage is buried in the wilds of Virginia, says:

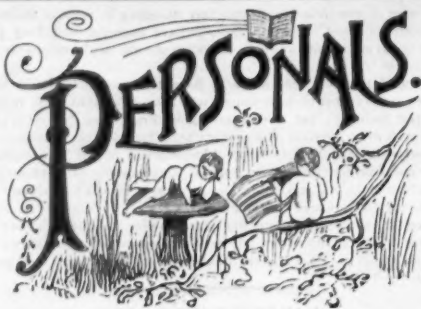
I have deliberately chosen "Old Virginny," and resided there ever since 1883, with the exception of one year, 1890-1, in Wooster, Ohio, which year I wish I could obliterate from my memory as well as from my teaching record, where I went a successor to the late lamented Karl Merz, while on earth, now (as they told me in Wooster, and as the "Musical World" and the "Etude" had it, which must be right) a "saint" in heaven.

This is the third or fourth time at least that Mr. Haas has emerged from his "deliberately chosen" obscurity with a published letter into which he has laboriously inserted some kind of a sneering allusion to Karl Merz and the authorities of the University of Wooster. It is time for this to stop.

With all his inevitable prominence as a leader in the musical thought and life of the Middle States—and the practical results of his life work will be felt in that wide section for a generation to come—Karl Merz was a man of singular modesty and whole hearted devotion to his art. His noble character was in accord with the ideals sought to be impressed upon the 700 or 800 students of that religiously founded and conducted institution.

It was not at all strange that after such a predecessor and in such an atmosphere Mr. Haas should feel out of his element. And when, just before the commencement concert, this faithful head of the musical department stoic silently out of the town without a word of explanation the University authorities heaved a sigh of relief at his departure even at that critical time. It is to the credit of Mr. Haas that he now says of that year: "I wish I could obliterate it from my memory as well as from my teaching record." The duldest conscience pricks at times.

It is proper that this explanation of the animus behind these uncalled for and repeated attacks should be exposed (by one who knows and is solely responsible for saying so) in Pittsburg, where provision has been made to keep Karl Merz's memory perpetually green in connection with the fine musical library that he collected and we possess.



**Carl Fiqué.**—Carl Fiqué will be the soloist of the next Seidl Society concert at the Brooklyn Academy, December 19. On November 23 Mr. Fiqué inaugurated a series of monthly musicales at his studio, 472 Lafayette avenue, by presenting a choice program, the main feature of which was the Chopin F minor concerto, played by Mr. Fiqué. He was assisted by Carl Venth (violin), Edward Turner Lloyd (tenor), and Robert Thallon (accompanist), besides his talented pupil Miss Carrie B. Taylor. Mr. Fiqué's studio has a seating capacity of 100, and with its two fine pianos, its large library and elegant furnishings, is just the place for a music lover to feel "at home."

**Lucca's Recovery.**—London, December 2.—A dispatch to the "Standard" from Vienna says that Pauline Lucca has recovered from the effects of her recent illness and has resumed teaching.

**A Pupil of Liszt Kills Himself.**—Olympia, Wash., Dec. 1.—While temporarily insane Prof. Frederick Nitohke hanged himself at his ranch in Sherman Valley, Black Hills, last night. He was known all over Western Washington for his interest in music. He was born in Westphalia, Germany, and was a pupil of Liszt.—"Sun."

**Brodsky a Knight.**—Mr. Adolph Brodsky, the genial concert master of the Damrosch Symphony Orchestra, received a letter from Mr. Carl Woxen, Consul of Sweden and Norway in New York, several days ago, asking him to call at the Consulate on important business. On doing so he was quite surprised to be informed that His Majesty King Oscar had forwarded a decoration making Mr. Brodsky a Knight of the Order of St. Olaf, first class, which had been voted to him by the Government of Norway, and which of course was further sanctioned by the King. King Oscar had heard Mr. Brodsky play at Leipsic, and this rare honor was a result.

**Dvorak Talks Music.**—Boston, November 29—"Yes, I have been asked frequently what I think of America musically," said Dvorák to-day. "I have been asked in England and other countries and here. It is the youngest country. How could it hope to be abreast of the old country in music? But I find here the musical temperament, the musical faculty: all it needs is education."

"Here," continued Mr. Dvorák, "all the ladies play. It is well, it is nice, but I am afraid the ladies cannot help us much. They have not the creative power"—emphatically and with finger on his forehead. "How is it in my own country? There everybody plays and especially the men. It is compulsory. They must go to school for six years, from fourteen to twenty. They must learn to read, write, and all that, and to play some instrument."—"Times."

**Twenty-five Years First Tenor.**—Mr. John G. Breitwieser has been a first tenor in the singing section of the Liederkranz Society for twenty-five years. During all that period he never missed a rehearsal or a concert until several months ago, when his leg was broken.

The society had intended to commemorate his long service on July 11, the actual anniversary of his entrance into the singing section, but the illness of the singer compelled a postponement.

Under the chairmanship of Mr. William Steinway a great many members of the society sat down at plain tables in the hall, drank beer and sang "commerz" songs especially written for the occasion and in honor of "Lieber John," as Breitwieser is called by his comrades. He was presented with an engraved testimonial and a medal.

The songs written for the occasion were by Messrs. Dr. Hecker, Foehrding, Biedermann and Jost. The jovial "commerz" was followed by some serious music, in which Mr. Balek, the Dressler Brothers and Messrs. Silvernagel, Bues, Trost, Reuling, Bing and Bornermann took part as soloists.

**Miss Rehan is Musical.**—A person who knows Miss Rehan says that she is extremely sensitive to music, and that this sensitiveness accounts for the low music which is used with an artistic suggestiveness at Daly's as nowhere else. To this music Miss Rehan's movements respond. Even her falls, as that in "The Hunchback," are rhythmical. This correspondence is by no means intended to be perceived by the audience any further than it contributes to the harmonious impression of the scene. The music primarily is helpful in sustaining the player's mood. The movement of the body, however, in its easy response to the music,

has been accomplished only by severe work. Those who see and delight in the freedom with which Miss Rehan changes from pose to pose, in the subtle play of hand and wrist, of the sway of the body and turn of the head, do not realize at what cost it has been obtained. In our day the unlimbered torso is natural only in freaks to be seen at dime museums. The subjection to the artistic impulse is accomplished, if not by fasting and prayer, by their equivalent in hard work. Miss Rehan's command of her voice, her wide range of tones and their musical quality, are not gifts of nature, but the result of constant study. Mr. Daly's constant advice to his corps is to take singing lessons. "Your singing voice is your speaking voice," says the dean of that institution.—"Evening Sun."

**Sir Augustus Harris to Visit Us.**—Manager T. Henry French has just received a cable from Sir Augustus Harris, the well-known London manager, stating that he would come over and superintend the production of "The Prodigal Daughter." Sir Augustus is the author of the play and together with Mr. French is interested in its American production.

**In Mr. Childs' Collection.**—Mr. George W. Childs has the very harp that the people of Limerick presented to Tom Moore, "the pride of all circles and the idol of his own." Moore's widow gave the harp to an English earl, who in turn presented it to George W. Childs.

**At Montreal and Gloucester.**—Miss Lillian Carlsmith, the well-known Boston contralto, has been engaged for performances of the "Messiah" at Montreal and at Gloucester, Mass., during the present month. Miss Carlsmith will also fill a number of oratorio engagements during January.

**Herve and His Mad Pupils.**—We have often heard of "mad doctors," but it remains for Mr. Oscar Comettan to give us the true story of Hervé as le compositeur toqué. He says in the "Siècle":

Hervé, under his true name, Florimond Ronger, studied harmony at the Conservatoire. I was his co-disciple and with him had for comrades Réty (later of the "Figaro"), Paul Bernard, Laurent de Rillé (who has composed as many four voiced choruses as there are stars in Heaven), and others. Florimond was not rich; he had that in common with all of us. To do harmony and counterpoint one must live; and this, so simple at sixteen or seventeen when one is well formed and has a good appetite, was the most difficult thing for some of us. For Florimond it was an everyday problem. It was his dream to find a place as professor at a boarding school, as tenor in a company—he had a very good voice—or as organist in a church. This place he found; but how, and why? I will tell you.

One day he entered the class joyfully radiant.

"I have found my business," he told us, "a most enviable position; board, lodging and washing, and 75 frs. a month."

"Capital!" said Laurent de Rillé; "and where?"

"At Bicêtre."

"Stop!" said Réty, "there is a madhouse there; I know one of the doctors."

"Precisely; that's the place."

"Go on," said Bernard, in his turn. "Going to a madhouse? What for?"

"To teach the poor creatures to sing in chorus. The chief doctor of Bicêtre is persuaded that nothing is more likely to calm their excited nerves and to interest all the lunatics than music; I shall be their maestro di capello. I shall be enormously interested in making these people who have lost the power of putting together reasonably four consecutive words sing truly and harmoniously. I hope they will allow me to choose my singers; I set aside the violent ones at once, because they are dangerous. One of these mornings I shall invite you all to come to my conservatoire to hear une messe du Saint Esprit chantée par ces esprits malsains." (Florimond, like Thalberg, loved to play upon words.)

"And how," asked Bernard, "will you teach these poor devils music, and make them sing in tune?"

"I know nothing about it," replied Florimond, laughing; "that's precisely what interests me. I shall learn by experience, and take my time, having food, lodging and washing assured, with 75 frs. per month for the rest."

"Capital!" repeated Laurent de Rillé.

Hervé filled the post of singing master to the idiots of Bicêtre and chapel organist for about two years. I remember that he asked us all for choruses for his sad pupils, not too difficult and of a sweet and quiet expression. He told us some of the fantasies of his singers. One of them would only sing with his head in the air, as if he were gargling his throat; another would only consent to utter a sound with his back turned to the conductor. Unfortunate Florimond! All these caprices amused him much, and I am convinced that he would not have become the compositeur toqué, as he called himself, if he had not been music master to these malades de l'ame. He died in a fit of passion provoked by the raileries of a newspaper; he died mad.—"Pall Mall Budget."

**Liszt's Gypsy Protege.**—The great pianist, who was passionately attached to the gypsies, once endeavored to educate and civilize a gypsy lad, but failed ignominiously.



The wild spirit of the nature of countless generations could not be tamed, and though as a child, liking the novelty of the new life, the young gypsy submitted, but with a bad grace, to the instruction of the teacher Listz provided. But he soon broke loose, and became arrogant and inordinately conceited.

However, his untutored playing was excellent, and he became the pet of those foolish women in society who are ever on the lookout for some new craze to feed their slightly craving after variety. Soon the child of nature pined for the freedom of the fields and savagery, and so he went. He ran away three times and was brought back, and then Liszt let him go for good.

In after years he turned up again in one of the numerous wandering gypsy orchestras, but he was only then a mediocre player—instruction had actually killed the real ability that as a child he had possessed. So was shattered one of the dreams of Listz's life—he learned that a savage man could not be tamed quite so easily as a savage beast, as many had discovered before him.—Chicago "Tribune."

**Alb. Becker.**—Alb. Becker, the director of the Royal Domchor, in Berlin, has been successor to the late Dr. W. Rust as Thomas Cantor in Leipsic.

**Adolf Samuel.**—This composer, two of whose symphonies have been produced at Cologne concerts, has written a new one with choruses entitled "Christus."

**Louis Diemer.**—This once prominent French pianist, the only pupil of Rossini, gave a concert at Vienna in the Bosendorfer Hall, November 30.

**Otto Günther.**—The director of Leipsic Conservatory, Dr. O. Günther, celebrated his seventieth birthday on November 4. A subscription was started to found a Günther scholarship for pupils of the institution.

**Franz or Knauth?**—The old dispute as to the true name of Robert Franz has been revived after his death. Some years ago Dr. Kellerhorn wrote a study on Robert Franz, in the "Belleristisches Journal" of New York, which called out from a certain Gustav Schmidt, who claimed to be a relative of Franz, a letter to the American paper that had first published Kellerhorn's article, in which he stated that his real name was Knauth, and that the name Robert Franz was a mere *nom de plume*, formed from the Christian names of Schumann and Schubert. On seeing this assertion the well-known editor of the "Allgemeine Musikzeitung" of Charlottenburg, Otto Lessmann, wrote to Franz, who, in his answer, denied the relationship with Schmidt, and gave the following explanation of the adoption of the name of Franz. "My father was not married until he was sixty, and thus the greater portion of his life belonged to the last century. He was a forwarding agent by trade, and so was his brother. Then, as their respective letters were often misdelivered, my father took the name of Christopher Franz, a common custom in those days. From childhood upward I have been known as Robert Franz, and under that name made whatever little reputation I have gained, as certain inconveniences were caused by the double name; but the right to bear the name Robert Franz (sic) was granted to me by the king and approved of by the cabinet. I should prefer you to ignore the American chatter, for otherwise the senseless story would again be started that I took my honorable name from Franz Schubert and Robert Schumann, to smuggle myself into the trefail with them." The letter was addressed by Robert Franz to Mr. O. Lessmann, January 9, 1890, and is now reproduced in the "Allgemeine Zeitung" for November 18.

**For the World's Fair.**—Florence d'Arona and Carl Le Vinsen have been engaged to sing at the world's fair.

**She is Now a Star.**—Miss Jennie Dickerson, the contralto of the "Robin Hood" opera company, sustained a severe loss while stopping at the Bennett in the theft of a pair of cuff buttons set with diamonds. It appears that she carelessly left them lying on the stand while she went out of the room for a short time, and when she returned they were gone. Investigation failed to show where they were, and it is still a mystery. The stones in the buttons were valued at \$150 each. Miss Dickerson appeared in the rôle of "Allen-a-Dale" last evening. The theft occurred Saturday night. It will be remembered that she has a superb contralto voice, and the loss of the diamonds would suggest that she thinks of starring.—Binghamton (N. Y.) "Exchange."

**Sternberg at Erie.**—It would be difficult to say wherein the fascination of his recitals lies—in his faultless playing, in his interesting verbal commentaries, in his earnest or sympathetic manner of enlisting the closest attention of his audience, or perhaps in the happy union of all these qualities. The main feature of his programs is their strong physiognomy; there is always a clearly defined purpose in them, and last night's program was again in the same line. Godard was its principal point, and it may be safely predicted that through this one recital (through Mr. Sternberg's interesting speech and its complete corroboration by his exquisite playing) this French composer has gained a large number of new friends and admirers.

No higher compliment can be paid to Mr. Sternberg than by saying that he never fails to stimulate the musical interest of his audience, and that—aside from his genuine

God-given talent and ability, which stand uncontested before the world—the stimulating influence of his visits is more distinctly felt among our music lovers (and especially among our music students) than that of any artistic musician we can at present recall.—Erie "Dispatch."

**A False Rumor.**—Mr. Rafael Joseffy desires to state that the news about his giving recitals at Chicago next February is entirely unauthorized. He will not play the piano in public this season.

**She is Married.**—The dramatic soprano, Felicia Kaschowska, is now Mrs. Nussbaum, she having married a Polish lawyer of that name a few weeks ago. Musselstaff.

**Fursch-Madi Retires.**—There is a rumor to the effect that Fursch-Madi, the celebrated soprano, has severed her connection with the New York Conservatory of Music.

### The Rubinstein Club Concert.

THE first private concert of the Rubinstein Club, William R. Chapman director, was given in the Concert Hall of Madison Square Garden Thursday evening of last week, Miss Geraldine Morgan, violin, and the Apollo Sixteen assisting. The following program was given:

"The Fisher".....	Horatio W. Parker
Incidental solo by Miss Louise Cowles.	
Polonaise, A major.....	Wieniawski
Miss Geraldine Morgan.	
"Twilight".....	Dudley Buck
"Pussy's in the Well".....	Rutenber
The Apollo Sixteen.	
"I Softly Dream".....	Möhring
"The Wish".....	Kücken
"The Cuckoo".....	Carl Fittig
"An die Entfernte".....	Beethoven
Mr. Wm. H. Rieger.	
"Ninety-seventh Psalm".....	Barnby
Soprano solo by Mrs. Alice Stoddard-Hollister.	
"Daybreak".....	Peuret
Aria from "The Masked Ball".....	Verdi
Mr. Perry Averill.	
Serenade.....	Jan Gall
"The Brownies".....	Neptwich
The Apollo Sixteen.	
"Lullaby".....	Chadwick
"Reverie".....	Vieuxtemps
Miss Geraldine Morgan.	
"Tell Me What the Brook Doth Sing".....	Anderson

The work of the club has reached a high degree of finish and its tonal volume is admirably pure and rich. Miss Cowles gave the solo in the first selection in a most satisfactory manner, her clear, brilliant soprano being well managed. Mrs. Hollister was not heard to very good effect; her voice is hardly strong enough to be heard with a chorus. The three choruses comprising the fourth number and Pueret's "Daybreak" were particularly well sung.

The Apollo Sixteen shared the honors of the evening. They are all well-known singers and did much artistic work. Mr. Rieger and Perry Averill were also heard in solos with good effect.

Miss Morgan was greatly appreciated and had to respond to an encore. Mr. Chapman conducted ably.

A large and fashionable audience was present.

### The Musurgia Concert.

THE first private concert of the Musurgia Male Chorus was given at Music Hall Tuesday evening of last week. Mrs. Carl Alves, contralto, and Miss Geraldine Morgan, violin, were the soloists, and Mr. Frank Damrosch the conductor. The following was the program presented:

"O thou clear shining Heaven".....	Silcher
"The Lotus Flower".....	Schumann
Polonaise, A major.....	Wieniawski
Miss Morgan.	
"Spring's Net".....	Goldmark
Aria from "The Prophet".....	Meyerbeer
Mrs. Alves.	
"In Peaceful Slumber".....	Zollner
"He's the Man".....	
"Tell Me Where is Fancy Bred?".....	L. Damrosch
Romanze.....	Svendien
Miss Morgan.	
"The Roses of Hildesheim".....	Rheinberger
"Im Herbst".....	Robert Franz
"At the Spring".....	Goldmark
"Nur wer die Sehnsucht kennt".....	Tchaikowsky
Mrs. Alves.	
"Moonlight".....	Schultz
"The Ladies".....	Mackenzie

The work of the chorus was very effective, the "Roses of Hildesheim" and "Where is Fancy Bred?" being very well sung. Mr. Damrosch conducted in a very able manner and to him much praise is due.

Mrs. Alves met with a most flattering reception and was in excellent form. Miss Morgan gave a very correct technical performance and shows considerable feeling.

Notwithstanding the severe snow storm the lower part of the house was crowded.

**Damrosch and the Drawing Room.**—An early settlement is expected of the fuss between the Drawing Room and Walter Damrosch over the non-payment of orchestra fees for services at the Drawing Room entertainment last spring.

### Organ Loft Whisperings.

FOR heaven's sake, my dear choirmasters, write your Christmas programs more distinctly or you will not recognize your own choirs when you see them in the Christmas edition. The most distinct one so far came to me from Dr. Tyler's Church of the Disciples, Thomas H. Shaw organist. Mr. Shaw is a busy man, too.

Be sure and read every word of the thoughts expressed by Mr. Hall in this letter. They are most helpful and full of truth.

In affairs a few leading minds with sharpened vision (called gift) grasp the necessities of the case and make a path of habit, in which the masses mechanically follow. Thus is the voyage of progress made. God and posterity alone realize what it costs the poor pioneers!

Every week I realize afresh what worth we have in our choirmasters, what work they are doing, and how little people know it. The same amount of intention and accomplishment, unhampered by musical temperament, would make a magnet of any one of half a dozen men whom I have met in the past two weeks.

What a quartet, for instance, Mr. G. Edward Stubbs, Mr. Alfred S. Baker, G. F. Le Jeune, Dr. Hanchett, Dr. Jacoby, Dr. Smith, Mr. Walter H. Hall, Dr. Gil—! There! the idea of bounding them by the word "quartet!" Experience, method, labor of brain and body, patience, conscience, result—such men are worth more than salary, and a wider circle than choir and congregation are reaping the reward of their exertions.

Mr. Walter H. Hall, of the Church of the Heavenly Rest, 551 Fifth avenue, is an Englishman, tall, well proportioned, brown bearded, with eyes full of bright intelligence and courteous address. He is thoroughly professional, bound up in choir work, enthusiastic not by impulse but by the principles of scientific musical progress; logical, fair, with an estimate of what is best and worst, and why, far beyond his twenty-eight years. Nervous and excitable by nature, he understands the laws of reserve force and self control; earnest for success, his conscience is such as would not permit him to engage in other than the boy choir movement, his ideal of church music; musicianly, of the strict English standard, he understands that classic appreciation cannot be forced but led, and he is perfectly willing to give full credit wherever due. In England he studied under Dr. Steggall, Dr. H. C. Bannister and Harold Thomas; in America with that apostle of choir training, to whom every other man is indebted, Geo. F. Le Jeune. Three times he went to Europe to have the latter's methods certified to by British authority, and each time returned more fully convinced that he was correct. His diploma is signed by Sir George A. McFarren, author of much church music, of "St. John the Baptist" "King David," and colossal works on harmony and counterpoint. He has been playing organ since he was fifteen. Eight years in this country have been divided between three organships, that of St. Peter's in Albany, St. Luke's in Germantown and of the Church of the Heavenly Rest, which he assumed last May.

Of the two former he speaks with the pride and enthusiasm of one who has done good work well and had it appreciated. St. Peter's is one of the handsomest churches in the State. The organ, though voiced louder, is facsimile, stop for stop, of that of St. James' in this city. Mr. S. B. Whitney, now in the Church of the Advent, in Boston, and Philip Hale, musical critic, were predecessors of Mr. Hall. Dr. Battershaw, an unusually eloquent man, is rector. Mr. Hall did very ambitious work in both these cities. Miss Gertrude Hall, the prima donna, was one of his soloists in Albany. In Germantown one of his warmest friends and close observers was W. W. Gilchrist, the composer of Philadelphia, whom he describes as one of the best men in the world.

The sexton of The Heavenly Rest has four pages of names looking for seats in that popular house of worship. As a "bridal church" I would utter a word of warning to Dr. Morgan, it will not long remain so if something is not done about renewing that ancient organ. In Tuxedo the belles fairly rebelled, and would not and would not be married in the pretty church of that classic city, in the absence of the king of instruments. Recently one has been added in self defense, and now many "interesting events" are booked for the season.

The organ in the Fifth avenue church is twenty-five years old, with all that the age implies; and further to reduce its inefficiency, it is so badly placed between walls, to accommodate the congested condition of the congregation that much of what tone it has is lost. Another case of disregard of musical necessity in this city of wealth and sentiment. Mr. Hall's fine interpretation of Spohr's "Last Judgment" music last week has certainly been a test of his skill as an organist. The dawn of a hope is here that the instrument will be rebuilt, and estimates have already been made for tiling off the chancel in place of the cushioned floors. Four elaborate weddings are



booked for January in this church, and boudoir furnishings are as much a feature of a wedding party as music; but with the growth of musical importance in the organ loft measures will have to be taken more in accord with the English cathedral style of furnishing churches. There is at present a disturbing discontent in the minds of church musicians in this direction.

The choir consists of about twenty men and ten boys; three men altos, three tenors and four basses. Messrs. Jacob Niemann, Percy Steet and Lorillard Maux are the altos or counter tenors; Messrs. Fred Harvey, Francis Feldman and John Williams the tenors. Mr. Harvey, an operatic star, can take high C sharp without seeming to know it. He is expressive, too, his singing adding much to the "Judgment" performance. Mr. Wood McKee, one of the most promising pupils of that excellent voice builder, E. J. Meyer, also had a great many heavy solos. Were he more dramatic he would add much to his really good voice and method. Mr. F. A. Parkhurst, H. C. Hartley and Simusi Hobson are the other basses. Mr. Parkhurst is the son of a prominent vocal teacher in Albany.

Among the talented boys are Chas. Hoffman, son of Richard Hoffman, the pianist; Cyrus Edwards, Harry Atkinson, Alleyne Weiss, Percy and Ernest Lucas and Wesley Woodward. There is a choristers' league attached to the church which does much social, mission and charitable work. The beautiful mosaic in the vestibule was put in place by their efforts, and many hospitals are indebted to them for musical sunshine. Every year the boys are sent for vacation to "The Rest," a charming home at Croton Lake, where they fish, swim, rest, breathe and shout in all keys, major and minor. Last year Mr. Hall spent a week there with them and held daily rehearsals as part of the fun.

For all the extra services of the church the organist and choir are paid for their services. This year the choir donated their share for the purchase of a fine new Knabe piano, which they have long wanted, and as a token of appreciation they were in turn presented with a No. 1 football by the tactful organist.

The Vanderbilts, Anson Phelps Stokes, the Appletons, Wm. Walter Webb and Doctor Humphrey, of "Specific" fame, are members of the church. The spirit is broad, modern and charitable, and life is made as pleasant as possible for the musicians.

Mr. Hall has all the churchly musician's dread of secular music framing sacred words. A recent laceration of his ecclesiastical heart was the union of "Oh, Promise Me" and "Abide With Me." "Oh, do, Mr. Hall—do let Mr. Harvey sing some delicious Italian music or some touching ballad—you can change the words all you like, you know—his voice is so sentimental it would be just lovely!" is the burden of a frequent appeal. In Albany one morning he had his ecstatic soul brought down from C sharp to F double flat by an assurance that that sonata-like composition, Smart's "Te Deum," was "just horrid." While loving everything from Guilman to Bach, Mr. Hall realizes that crudeness must be modulated into classic culture through a dominant of modern effect. For this purpose he considers Stainer, Smart, Barnby, King-Hall, Oliver King and Stanford invaluable as producers of a pure school with attractive effects.

Yes, he wants a boys' training school above all things; says the boy choir is the place to learn the disastrous effects of public school musical training. Between that and church service is a chasm sufficiently large and dark to engulf any but a giant trainer. Nothing but a training school should be expected to bridge it.

He makes a statement, which two other cultured Englishmen have made, that although the excellence of what is excellent in England is so far beyond that to be found in this country as to seem to overshadow it, still the attention given to choristers here is much more widely spread and threatens in time to be quite as effective. Englishmen returning from visits home are frequently surprised at the indifference of the work done outside of the radius of conservative cathedral style, which is of small limit. Dr. G. C. Martin, of St. Paul's; Dr. Bridge at Westminster, where there is daily service of almost absolute ensemble perfection, and Dr. Stainer, who was (or is) at the Magdalen, Oxford, are three shining lights of pure cathedral style.

"No," says Mr. Hall "big appropriation alone will not secure the best results, although I am inclined to believe that the opposite is apt to be the case. In some provincial districts one frequently comes across the acme of musical effectiveness, while the work of some fellow laden with a big, fat salary (through the pride of the congregation, not its love) is extremely heavy and unprofitable. The great point to aim at is to make it worth the while of the right man to be in the right place.

"Many good choirmasters miss it through obstinately retaining old, heavy methods of musical draught, instead of inserting modern springs under their musical car.

"The only choir is the boy choir. Ladies' voices do not mingle with those of the boys, and little girls are not strong enough for organ loft work, aside from the unadvisability of night rehearsals. A vestment does not mend the matter musically.

"Affection alone will not do as a decorum force in the organ loft. This may be used as a medium, but without the discipline that can control earnest, silent, attentive, courteous demeanor a bundle of twelve year old boyhood cannot be made to do efficient work. I do not believe in show boys, rented for the show window; all the choir must be workers and singers.

"There is no need of unpleasant feeling between choir-master and musical committee nine times in ten. When the committee is assured that the man is master of the situation, a musician and not an aggressive outsider, they are too glad to have him assume complete control, and even an officious, bustling member is made quiet and appreciative by suitable work done in a pleasant, gentlemanly manner. In general the committee should let the new organist alone, at least long enough to let him get his feet. He usually knows of any trouble as well as the observers and will correct it on repetition. If sensitive he is made nervous, bungling, perhaps irritable by complaint. A lazy, sleek man who is resting on his oars through temperament may be benefited by a good stirring up.

"A choirmaster must be self controlled. For instance, he may waste much vitality and ruin his vocal organs by screaming out at the top of his voice either verbal or vocal correction while the boys are singing, while if he waited till all was still he could with no effort make known his wishes." (Indeed, this applies to many of our musical directors as well. It is perfectly absurd the "row" some of them make; it only stirs up a false excitement that wears everybody out and does not make the steady progress that quiet explanation would. I am very glad Mr. Ha'll has touched on this point.)

"A choirmaster also may make the error of making his organ loft work his exclusive field of action, burying himself in the church, meeting only his boys and studying only Sunday's music, which is not progressive. As in all other work, the one works best who changes his occupation—goes to opera, theatre, reads, goes out socially, and, above all, keeps up his advanced musical work. Many a man drops fine solo work for choir training, waking up to deep regret when too late."

FANNIE EDGAR THOMAS.

### The Schubert Glee Club and "Columbus."

THE Schubert Glee Club, of Jersey City (male chorus) opened its seventh season on November 29 with a highly successful concert, on which occasion the club was assisted by Miss Felicia Kaschoska and a full orchestra (selected from the New York Philharmonic Society). The club has forty-six active members and is under the able directorship of Mr. Victor Baier. The club's singing is praiseworthy for precision, balance of power and nicety of shading, and last but not least, to make it agreeable to listen, they nearly all have pleasant, clear and resonant voices. If they do slightly drop in pitch during a long unaccompanied song, how many large choral bodies are there that do not fail in this respect? Strict adherence to the evening's program was prevented by the failure of Miss Kaschoska to be there in time, and as it was feared that the audience would have to be disappointed some amends were made by the "Victor Baier Quartet" (members of the club) singing some humorous songs, which were well received. After all other numbers of the program were given Miss Kaschoska arrived and sang an aria from "La Reine de Saba," by Charles Gounod, and being enthusiastically recalled, responded with a pleasing English ballad.

The great treat and "event" of the evening, however, was the production of the "Columbus" (prize) cantata for male chorus, soli and orchestra, composed by C. Joseph Brambach. This work, on account of its intrinsic merit, deserves to be given more frequently than it has been; certainly it would be a pity to lay it aside and consider it only a piece for such occasions as a Columbus celebration. Should New York choral directors be so sensitive in regard to appropriate selections, we would urge them at least to make good use of the time allowed us—till the closing of the world's fair next year—and let us hear this beautiful work on a grand scale here, where such ample forces are at hand. A detailed analysis of the work would lead us too far, therefore we will only generalize by saying that the work, though leaning toward Wagner in some parts, is in general quite original. It contains very fine orchestral tone coloring, its form is clear and yet not old fashioned, except a tinge of it in the introduction and opening chorus. Particularly effective, yes, stirring, was the part of the captain and chorus, called "Sunrise": "No! No! 'Tis no illusion. It is no tremulous mirage. It is the land we've madly yearned for!" The descriptive tone pictures of the orchestral "accompaniments" were noteworthy in truth and vividness.

At a point where the concluding chorus sings: "Wherever thy floating banner gleams," &c., Mr. Baier took upon himself the responsibility of inserting "The Star Spangled Banner" (which, as we were told, was arranged and orchestrated for this purpose and occasion by Mr. Gustav L. Becker of this city).

As it is our national air, and was well fitted into the com-

position, effecting a sort of capping of the climax, the liberty thus taken is willingly pardoned. Altogether, much credit is due Mr. Baier for producing this work and its successful performance.

Yours truly,

EREHT-SAWI.

November 30, 1893.

### Arpeggios.

MISS KATHRYN MONTGOMERY FLEMING, contralto of the Church of the Covenant, a bright young Californian and one of the few "pure contraltos" in New York city, is to sing in concert under Mr. Damrosch this season. Miss Fleming made the tour with Mr. Theodore Thomas last vacation season while connected with the Madison Avenue Baptist Church.

Miss Kathrine Crawford, who made such a hit last Thursday evening by her clever and graceful recitation at the concert given at Mason & Hamlin Hall by Choirmaster W. B. Crabtree, is besides this art an accomplished musician. She it was who acted as substitute at the Church of the Incarnation for Miss Charlotte Welles this summer while the latter was in Paris studying symphony under Vidor. She is a tall, well proportioned girl with an unusually vivacious and attractive personality, and made hosts of friends during her stay in the city. She lives in Cohoes, N. Y.

Miss Bissel, tall, sparkling, blonde and lady like; Miss Gertrude Griswold, small, dark, intelligent, and the soprano soloist of the Church of the Incarnation, are three prominent members of the Composers' Choral Society who are among the first to catch the new music and the approving glance of Agramonte's sharp eye at their artistic humming. Miss Bissel has an electric high soprano, and is soloist at the Tabernacle, that queer old dark castle on "the meeting of the streets" near Thirty-third street and Broadway. One of the prettiest girls in this society is Miss Ellen Beach Yaw, the California vocalist who is on here taking a few "finishing touches" under Mrs. Bjorksten before making the long looked for trip to Europe in May. Miss Yaw is tall, slender and very blonde, with perfect baby face, soft curling hair, sweet blue eyes and winning manners. In her dark green corduroy costume with "Gainsboro" hat, "swell cape" fur trimmings, she is indeed a most picturesque little creature. Three other important members are Danes, all natives of Copenhagen. The accompanist, Miss C. Aarup, is pianist at the Metropolitan Conservatory, and a most excellent one. In her trim gray and black suit, turban to match, large puffed sleeves and the neatest little feet close to the pedals, she looks very sweet and young to be ploughing through Chadwick's ode music without mistake or failure. Miss Henrietta Langaa (her name ending in the same twin manner as the other's began) is a vocal teacher. She has a pretty oval face, pink and white color, and large eyes, indicating the gift of language, and Mr. Louis Alberti is the soul of the basses—with basso also in his sole it would seem. He is one of the best readers in the society, is nervous, quick witted, tall and brown, and usually carries his right hand in his pocket.

After eight months of faithful servitude in that kaleidoscopic organ loft of the Baptist Tabernacle Mr. Henry Carter is again adrift. If anything will make a musician blue, and as if life were not worth living, it is a change of base. If any man would feel this to its "bluest" extent it is the gentle and generous Mr. Carter. In this city of complex competitions and driving pressures the right man may lie desolate, while the right place, not a block off, is yawning to receive him. Always doing for others, Mr. Carter has many friends and is a first-class musician. Let us not give him time to dwell on the situation. Let us think, speak and suggest for him, and get him upon another organ bench before the week is over. He has given a weekly concert of the most divine music at the church for the past eight months. This is an unusually long time for anything to remain in place there. There have been nine sextons in eight months. Mr. Thos. H. Shaw, now at the Church of the Disciples, makes the next venture, which is a return on his part.

The "Angel Chorus" given by Mr. Damrosch at Music Hall was sung by fifteen boys of the choir of St. James', over which that clever young churchman Mr. Alfred S. Baker is director. At the first rehearsal Mr. Damrosch passed him a charming compliment, saying, "Why these are women's voices I hear, where are the boys?" This is exactly the effect after which Mr. Baker strives in his careful training of boy tone.

The concert given for the benefit of the choir fund of Old Epiphany by the director, Mr. W. B. Crabtree, was a success. Mr. Homer Bartlett played Chopin's funeral march, and his own "Harmonies du Soir," an exquisite composition with musical tone and artistic spirit; also accompanied Mr. Crabtree and De Salazar in Walther's "Preisslied" Mr. Crabtree sang "O Happy Day" charmingly. Miss Clara B. Leek, a pupil of Mr. Leo Kofler, sang with splendid breathing and true method of tone placing "The Gay Gitana" and "Thy Blue Eyes." Miss Emma White was a bright and spirited accompanist, far beyond the average.

The young bass soloist of the Church of the Heavenly Rest evidently had no realizing fear of destruction by



Biela's comet while singing his recitatives in the "Day of Judgment" Sunday evening. He evidenced a tranquil unconcern and magnificent ease of conscience while delivering the dread announcements: "The day of wrath is come! It comes—the day of terror comes! The awful morning dawns! Thy mighty arm is uplifted; the earth is shriven as a scroll—scorched; the hills tremble with dread!" His tones were very fine and time excellent, but he just did not care if it was the judgment day of Spahr or any other man.

TIENS—TIENS.

### Gotham Gossip.

EDWARD SCHUBERTH & CO., which firm name stands for our polite and active friend, J. F. H. Meyer, have recently published some interesting musical compositions. P. A. Schneck and William K. Bassford have each written a setting for Henry Kirke White's Christmas poem, "When Marshaled on the Nightly Plain," though Mr. Schneck fails to give the poet any credit for his words. This failing is altogether too common among song composers and ought to be once and for all corrected. I never liked the second verse of this poem. It is what the Bowery boys call "blood and thunder" in style, and contains such expressions as "the ocean yawned," "my vitals froze" and "death-struck." The musical settings, however, are both good, and ought to be widely used during the coming holiday season. Of the two I prefer Mr. Schneck's, though many like Mr. Bassford's better. Mr. Schneck dedicates his to "Judson C. Bushnell," the jovial baritone of Calvary Baptist Church, whose name used to be Cornelius J. Bushnell, and who is familiarly known as "Jud." Mr. Meyer has also published two useful church pieces by our prolific friend, Mr. Schneck, entitled "Glory to Thee, My God, this Night" and "Faint from the Skies." The former is for tenor solo and quartet; the latter, which is a Christmas anthem, for bass solo and quartet or chorus. The first is arranged from Sieber. Although the dear old hymn used is familiar, the author's name should appear. In this instance I will supply it. The hymn was written by Bishop Thomas Ken way back in 1709. Mr. Schneck starts out badly by placing an eighth note on the first syllable of the word glory and a half note on the final syllable, thus disregarding the proper accent of the word. This could easily have been avoided by omitting the eighth note and beginning the song with the half note; and every careful singer will adopt the latter plan. There are other wrong accents in the composition, but not as flagrant. The ensemble portions are well voiced. The words of the Christmas anthem are by E. H. Cahill, and are excellent for a musical setting. A beautiful bass solo, at first in three-four and afterward in common time, ranges from low B flat to high E flat. The chorus, which is of the martial order, is very effective, portions of it being in unison.

Francis Fischer Powers is a great favorite in Columbus, Ohio, and has returned from a recent concert in that city simply loaded down with commendatory and eulogistic press notices. These are what the papers said: "He aroused the enthusiasm of the audience and proved once more his mastery of the difficult art of singing in half voice;" "A voice of the quality of Mr. Powers' is rarely heard, resembling the voice of Del Puente;" "Mr. Powers, handsome and graceful as ever, sang with his usual vigor and sweetness;" "His charming baritone voice was in good condition, and he left no doubt as to his perfect ability to use it with all the tact of a master;" New York's favorite baritone may be said to occupy the same place in Columbus that he does in the metropolis;" "His magnificent, rich, soft voice won him new friends and new laurels;" "Mr. Powers' singing was a revelation;" "he was known to the music-loving populace of Columbus as a 'sweet singer,' but never had they dreamed that he would so completely captivate and hold them enchanted, as he did," &c., &c., &c. New York has a right to feel proud of a singer who can go away from home and capture such notices as these.

Miss Olive Fremstadt, now well established in the front rank of our contraltos, met with an enthusiastic reception last Wednesday in Buffalo, as, indeed, she does wherever she sings. Last night she appeared with the Apollo Club, of Brooklyn, and the concert goes of Springfield, Mass., which, by the way, is a very musical city, will listen with delight to her rich tones this evening. On Christmas Day she will sing the "Messiah" with the Handel and Haydn Society, of Boston.

The Musurgia's first concert of this its ninth season was a tremendous success, in spite of disagreeable weather, an unaccountable resonance in the Music Hall's auditorium, and the fact (?) that "Mr. Chapman resigned from the Musurgia to take charge of the Apollo Musical Club, as he can have better material and an opportunity for giving superior concerts." Mr. Frank Damrosch, the society's new leader, conducted with great earnestness and skill, and at once established himself in the favor of the subscribers and entire audience, even as he succeeded in doing at the very first rehearsal with the active members. The latter sung at the concert on Tuesday evening of last week as they have never sung before, and showed them-

selves to be "gentlemen of brave mettle." There was a precision of attack, coupled with a keen regard for the movements of the conductor's baton, such as has never before characterized the work of this excellent organization. Three or four additional good first tenors would improve the general effect of the singing, it is true; but otherwise there was little to criticize animadversively. Mr. Carl Alves sang finely as usual, and Miss Geraldine Morgan played with a dash and fervor that won her many admirers. Mr. Dressler's accompaniments, as always, were A No. 1. The audience was simply beautiful to behold—a perfect kaleidoscope of silks, satins and dress suits, no bonnets.

David G. Henderson, an excellent tenor, has been singing William C. Carl's "Spring Voices" recently in a number of cities and towns with fine effect, and has made the song very popular. It was written by Mr. Carl while in Paris, and was brought out at one of the Manuscript Society's meetings last season. A pretty pastoral movement of eighteen bars introduces the song. It is published and copyrighted by our conservatory friend, Herbert W. Greene.

Have you ever happened to see the "list of talent" of some of our entertainment bureaus? If so, you have discovered that singers, violinists, lecturers, organists, readers, pianists, bands and orchestras are no longer "in it." The novelties of the day are banjoists, magicians, whistlers, shadowgraphists, ventriloquists, "singing birds," female baritones, copophone soloists, polyphonists, dialect story tellers, sleigh bell ringers, tumbleroniconists, child artists, Oriental fantasists, necromancers, prismatic entertainers, high art conjurors, wizards and, last but not least, a "steam imitator!" This last is not a piece of mechanism, as might be supposed, but a real, live man. Gosh, what are we coming to!

Miss Jeannie Lyman, of Troy, N. Y., who is the contralto soloist of St. John's Episcopal Church, the most fashionable church in that city, is studying with our successful friend, William Courtney, and has brilliant prospects, having a voice of uncommon power and richness, a pretty face and a comely figure.

I ran across Harrison Millard the other day, and asked him if he were living on the royalties from his songs. He looked at me in a half humorous, half pathetic way, and slowly and solemnly replied: "I never have yet, and do not now." Think of it! This man, whose songs were in everybody's mouth for years and years (they still have a handsome sale), not able to live on his proportion of the profits! He ought to have an elegant mansion on Fifth avenue, with all the customary concomitants and accoutrements, and give sumptuous musicals, and invite you and me to participate. Instead of this he is preparing to go on the road, for a tour which will last till next May, as chaperon to his lovely daughter, Marie, who is the leading singer in the De Wolf Hopper Company. Here is a chance for you to moralize with a vengeance! Mr. and Miss Millard have our very best wishes, as well as our earnest esteem.

Have you ever met Mrs. Josephine Gro, who writes so many popular songs and dances? She is short, chubby, rosy and jolly, and has a merry twinkle in her eye. Mrs. Gro has been remarkably successful as a composer, but is ambitious to write finer and what is known as "heavier" music, to which end she is diligently studying harmony and orchestration under able masters. Her song "Imagination" has been sung in the "Hole in the Ground," "Still Alarm," "Erminie" and other farces and operettas, and has always made a big hit. Her "Madame Mephisto" dance, a wild, polonaise caprice, has been played by the Romany Band and several theatre orchestras. "Buzz, Little Bee," has been sung in a "A Fair Rebel," and is to be done in the "Hole in the Ground," with real orchestral buzzing and other odd effects. The words and title pages of many of Mrs. Gro's songs are also her own, showing her to be a lady of versatile talent. Pond will shortly publish her new waltz, "Stolen Kisses"—a highly appropriate title—and a delightful little mazourka, "La Tambourin." Mrs. Gro is very lonesome as an American lady composer.

The New York Athletic Club's minstrel show last Wednesday night was immense, and in more senses than one. It lasted four hours, and few people can laugh steadily for that length of time without becoming uncomfortably fatigued. Good singing was done by Billy Prime, Jack Shaw, Tom Marson, Alec Irving, Percy Hall, and the Rutgers College Quartet; while George Albro, Frank Molten and George Phillips were as funny as ever. The orchestra, under Henry J. Tyndale, was utterly incompetent, and gave no support whatever to the soloists. The audience was large and fashionable. They went there to laugh, and they certainly had their fill of it.

Frederick W. Bancroft will sing and lecture upon the old English ballads to-morrow afternoon at 3 o'clock at Sherry's for the benefit of the Messiah Home for Little Children. He will range from "Sumer is icumenin," dating back to the year 1250, down to the songs of to-day. But do not be alarmed; he will not sing all the ballads that have been perpetrated upon a suffering public during all these years!

As a howling (warbling is better) and social success, what was the matter with Frank Powers' musical reception in his magnificent studio last Thursday afternoon? Echo answers: "Nothing." Wine, women and song were all there—wine in the form of a delicious claret punch, charming women to the number of 300 or more, and song from the cultivated throats of Mrs. Gerrit Smith, Mrs. Clara Poole-King and Mr. Powers himself. Perlee Jervia, moreover, played some piano selections in his usual excellent style, and Miss Isabel McCall and Dr. Gerrit Smith played the accompaniments. It seemed as if everybody interested in music was there, so I shall not attempt to name them all; but I noticed Mrs. Florence Rice-Knox, Miss Emily Winant, Mr. Sapio, Mrs. Mary Knight Wood, Mrs. Elizabeth Northrop, Miss Alice Babcock, Mr. and Mrs. Charles B. Hawley, Mrs. Charles Herbert Clarke, Miss Isabel Rockwell, Mrs. John Fletcher Collins, Miss Laura Sedgwick Collins, Rev. Dr. Roderick Terry and Miss Kate Percy Douglas among them. Mr. Powers' sister, Mrs. Morris B. Parkinson, received the guests with her brother. It was a delightful affair.

Miss Theodora Pfafflin is rapidly growing in popular esteem as a soprano. She has sung with the Seidl and Damrosch orchestras, has made two tours with Lloyd and has many important engagements booked for this season. This city is full of sopranos, even to overflowing, but there is always room for a real artist like Miss Pfafflin.

Whom did I see at the Rubinstein concert last Thursday night? Well, I remember to have noticed F. W. Devoe, the Misses Devoe, Mr. and Mrs. Winthrop Parker, Miss Jessamine Hallenbeck, Heman Howard Powers, Mr. and Mrs. Frederick M. Frobisher, Thomas Evans Greene, Thomas Doane, Dr. Henry G. Hanchett, Rev. Dr. A. E. Kittredge, Horatio W. Parker, Dr. and Mrs. Hunking, J. Holmes Butler, Victor Harris, William Courtney, Miss Jeannie Lyman, Julius J. Lyons, Mrs. Elizabeth Northrop, Sheriff Gorman, Miss Blanche Taylor, Ross David, Mr. and Mrs. George Webb Ryan, J. Seaver Page, Mr. and Mrs. Charles H. Ditson, William C. Carl, David G. Henderson, Raymond J. Chatry, Benjamin Prince and Mr. and Mrs. Reginald de Koven. The chorus still does good work, though the tone is not nearly as rich as it used to be before so many of the best soloists resigned. The reservation of the best seats in the house for the subscribers and the favored few caused considerable ill feeling among those persons who arrived early and were not allowed to sit where they chose. The old plan of "first come, first served," "the early bird catches the worm," &c., was much more satisfactory and is still followed by the Mendelssohn Glee Club, the Musurgia and other similar organizations.

Miss Geraldine Morgan, who seems to be the favorite lady violinist of the time, brought exquisite tones out of her \$5,000 Joachim Stradivarius, and looked bewitching in her pink nun's veiling. Will Rieger and Perry Averill completely captured the audience and chorus with their very artistic solo work. The "Apollo Sixteen," the chosen few from Mr. Chapman's new club of male voices, sang Buck's "Twilight" from memory, displaying a magnificent body of tone; but oh, how I did wish that Mr. Buck were near me in the audience, that I might study the facial expressions which would have resulted from the phrasing of that lovely composition. It is all wrong to interpret a work as you choose; the composer is very apt to know what he is about when he prints marks of expression, shading, phrasing, &c., and these signs should be strictly followed. The gentlemen did not even sing Rutenber's "Pussy in the Well" as it was written, thus losing many important effects. It is well known that these sixteen excellent singers receive regular salaries as members of the Apollo Musical Club. There is no objection to such a plan, only it at once changes the organization which adopts it from an amateur to a professional one and upsets the whole idea of private concerts, compulsory evening dress, &c. Yes, these sixteen men are well paid for their work, which fact is not at all to their discredit. Did you ever look up the word Chapman in Webster's Unabridged? If not, do so!

Mrs. Carl Alves did fine work at the opening of the Mendelssohn Glee Club's new building on Monday evening and last night. The gentlemen sung with their customary skill under the able leadership of Joseph Mosenthal. The new club house is a little palace.

The soloists at the Melopoia concert in Jersey City, to-morrow evening will be Miss May Lyle Smith, the pretty flutist, and Ericson Bushnell, basso. Victor Baier will conduct as usual.

Louis Dressler will be thirty-one years old to-morrow, Charles A. Cappa will reach the age of fifty-eight on Fri-

## New York German Conservatory of Music,

5 & 7 West 42d St., near Fifth Ave., New York.

L. G. PARMA, Director.

ALL BRANCHES OF MUSIC TAUGHT FROM BEGINNING TO HIGHEST PERFECTION.



day, and Gerrit Smith will be thirty-seven next Sunday. We are all growing old.

As I walked across Fifth avenue at Forty-seventh street last Saturday night and glanced up at the gloomy mansion on the northeast corner, I could not help meditating upon the fact that Jay Gould was not a musician.

ADDISON F. ANDREWS.

### Aix-la-Chapelle Letter.

AIX-LA-CHAPPELLE, November 18, 1893.

THE startling news of the "ejection" from the German empire of the quondam music critic of the New York "Herald," and later on representative of that paper in Berlin, has reached this quiet northwestern frontier of Germany and set me to inquiring. Upon the best authority I now can assure the readers of THE MUSICAL COURIER, who should happen to be interested in Mr. Meltzer's personality that the great anti-Wagnerian, anti-Semite and anti-Teuton, was by no means so harshly treated by the German authorities as he would like to have it appear, but that he was simply told that more truthfulness was expected of him in his statements with regard to Germany's foreign policy and her relations with other countries, though otherwise the "Herald" was welcome to its own views regarding the situation politically and otherwise in Germany. That Mr. Meltzer was threatened in any shape or manner is absolutely untrue, and the dangers to which foreign correspondents are exposed here are not greater than they would be in New York or Washington, D. C.

But what has all this got to do with music, I hear you say inquiringly. Well, first of all, Mr. Meltzer, as former and, presumably, again future music critic of the "Herald," is not quite out of music, although he certainly is also not in it; and then, again, there is so very little going on in music worth relating in this place that one is glad of any subject to write about.

The opera here, which in former years was tolerably good, considering that this is only a second-rate provincial town, is this year execrably bad—nay, below all criticism, and those here who want to attend a decent operatic performance have to go to the expense and inconvenience of a trip to Cologne, where things are far better managed and more enjoyable.

But, then, there are here the seven subscription concerts of the winter season, and these, which take the rank here of the New York Philharmonic concerts, are really enjoyable, as the orchestra is both complete and efficient, and Musikdirector Eberhard Schwickerath a man of ability and energy.

The program for last night's second concert, which I attended, was as follows:

"Consecration of the House" overture, ..... Beethoven  
Three arias, ..... Caldara, Jomelli and Paisiello  
Sung by Miss Catharina Zimdars.

Violin concerto, ..... Mendelssohn  
Miss Betty Schwabe.

"Wanderer's Storm Song" (new), ..... Richard Strauss  
For six part chorus and orchestra.

"Tannhäuser" overture and bacchanale, ..... Wagner  
Songs, ..... Brahms, Schumann and Haydn  
Miss Zimdars.

Polonaise in A major, ..... Wieniawski  
Miss Schwabe.

"Carnaval Romain" overture, ..... Berlioz

It will be seen at a glance that the program was much too long, and to place three overtures on the same house bill seems also a matter of questionable taste. However, as I was hungry for a little music and as the performance was in technical detail and ensemble playing a good one throughout, I cannot but acknowledge that I enjoyed the evening. Concerts begin here at 6.30 P. M. and the citizens want a great deal for their money, consequently they also were satisfied, as the concert lasted until near 10 o'clock. Moreover, the soloists were good. Miss Zimdars, from Berlin, a pupil of Stockhausen, has a sympathetic alto voice and sings with taste, while Miss Schwabe, a young lady of seventeen and a native of this town, has really a remarkable talent, who will be heard of as a truly great artist if all signs do not belie me. She is a favorite pupil of Joachim, whose style of bowing she has acquired to a nicety, and her ear is faultless, while her technic is abundant and her tone of noble, sweet quality. A little more ripening of her as yet rather childlike musical conception will make Miss Schwabe that really important artistic personage which she is already regarded by many of her townsmen, with whom local patriotism, perhaps, is a greater quantity than critical discernment. Be this as it may, Miss Schwabe celebrated a genuine triumph and one of these days she will unquestionably deserve it.

As far as the only novelty on the program, Strauss' "Wanderer's Storm Song," is concerned, it interested me considerably, and I deem it one of the young Weimar conductor's more important works. At least it thoroughly reflects the somewhat transcendental spirit of Goethe's lines, especially in the imposing opening portion in D minor and the lucid and brilliant close in the same major key. The part writing is interestingly polyphone in Wagner's "Parsifal" style, and the orchestration, which is Strauss' strong side, sonorous and full of novel effects. The chorus sang

splendidly. The work (op. 14) should be heard in New York at an early occasion.

To-morrow night Franz Rummel will play the Schumann concerto in Crefeld.

Sunday "Tristan und Isolde" will be performed in Cologne, when I hope to be present.

I see that Composer-Conductor Weingartner's new opera "Genesius" met with only a partial success at the Berlin Royal Opera House last week, when the première took place.

I expect to reach Berlin by the end of next week, when you will hear again from me. O. F.

### Music in Boston.

DECEMBER 4, 1892.

SOUSA'S band gave concerts in Music Hall November 20, 27. The programs were varied; they included an arrangement of "Peer Gynt" and Kling's "Musical Stonebreakers." There were abundant proofs of the careful drilling of excellent material; there was an observance of dynamic marks, and there were gradations in tone, unusual in bands of this nature. Certain numbers were played with genuine delicacy, and in the stormier movements the men showed admirable endurance. I confess that I hear more gladly familiar street tunes piped and thumbed to irritation of the heels than elaborate "tone settings" of "Ben Hur," "Daniel Deronda," or "Lafitta, the Pirate of the Gulf." Miss Marcella Lindh climbed vocal ladders with ease; Mr. Galassi again apostrophized the "Evening Star;" Mr. Liberati raised aloft his pitch-defying cornet, and Mr. Raffayolo performed his own concerto for the two voiced instrument ironically known as the euphonium.

The third concert of the Kneisel Quartet was given in Chickering Hall November 21. The program included the E flat quartet, Mozart (which was beautifully played), the F minor quartet by Beethoven and Schumann's piano quintet. The pianist was Mr. W. H. Sherwood. Once or twice he was inclined to take the "bit between his teeth, but he recovered himself without material damage to the music. The scherzo was particularly delightful, so crisp and clean was the performance of Mr. Sherwood. This performance was more pleasing than was the shop window illustration that proclaimed the approach of the performer.

Perhaps you have heard that we are fastidious here in the matter of theatre posters. There is now at the Boston Theatre a spectacular play called "The Babes in the Woods." To advertise its merits, some one with praiseworthy taste adapted for domestic use a French affiche illustrated by Chéret. It is a charming bit of color, this apotheosis of rigolade, not to mention the rigolochade. The Parisian in joyous frenzy laughs at the riotous girl and they spurn the spurn the dull ground. Fantastic forms are seen dimly. Walt Whitman long ago wrote the text: "Onward we move! a gay gang of blackguards! with mirth shouting music and wild flapping pennants of joy!" The girl descends from Montmartre, 'tis true. Her skirt is short, but her excuse is ample, accepted immediately by the judicious. Lo, here, there was an outcry. Dr. Wm. Wesselhoef was asked to sign a protest. "Why, madam?" "Because it is suggestive," was the answer. "Suggestive of what?" was the famous doctor's reply, and his question remains unanswered.

Now, the poster that announced the arrival of Sherwood was a more flagrant offense against good taste and the public morals. It may still be seen here. It represents the eminent pianist in a Chicago street, standing bareheaded and in full evening dress (although the time is evidently high noon). To his left is a grand piano inviting a digital caress. Behind him is a tall building of the species peculiar to Chicago, the species that so angered good Mr. Dana of the "Sun." But the drawing is such that the smiling virtuoso assumes gigantic proportions, and the building and the piano seem playthings in his hands.

The Apollo Club, under Mr. B. J. Lang's direction, gave the first concert of the twenty-second season, November 22, in Music Hall. The most important number of the program was "The Longbeards' Saga," by Charles H. Lloyd, an eminently respectable composition by an eminently respectable Englishman. It is, perhaps, unnecessary to add that the music is without imagination and is in fact dull. The "Saga" was well sung and so were the other numbers: "Serenade," Pache; "Suomi's Song," Mair; "Tars' Song," Hatton; "What the Birds Say," Weinzierl, and "March of the Goths," by Liebe. Mrs. Corinne Moore-Lawson sang numbers by Chaminade, Grieg and Herbert. She was not heard to advantage and she was apparently not in condition. Mr. Schroeder, the 'cellist, played pieces by Lindner, Cossmann, Bach and Klengel.

The program of the sixth Symphony concert, given in Music Hall, November 26, was as follows: Dvorák's "Husitska," Svendsen's "Zorahayda," Schumann's C major symphony. Mr. Schroeder played one movement of Davidoff's violoncello concerto, No. 3. I was not able to be present. I also missed the first of two song recitals given in Chickering Hall by Miss Lena Little, Mr. Heinrich Meyn and Mr. Clayton Johns.

A concert was given in Union Hall November 28 by Mr.

Carl Baermann, the pianist, assisted by Mr. Loeffler, violin; Mr. Zach, viola, and Mr. Schulz, 'cello. The program was made up of Beethoven's piano quartet, Mozart's C minor fantasy, Beethoven's thirty-two variations, Brahms' piano trio, C major, op. 87. The quartet, with its reminiscences of Mozart and its hints at the later Beethoven, was played exceedingly well. The fantasy was given with the freedom of an improvisation, and yet with noble chasteness, with rare simplicity, with utter contempt for self glorification.

You see we still bow the knee to Mr. Brahms here, in spite of Mr. Finck and his threatenings and slaughter. There is the enduring odor of incense; there is a perpetual flame on the altar, a flame that is tenderly nurtured by the vestals of the Back Bay. The smaller concert halls are as chapels to the great temple, Music Hall, and priests go through their solemn ceremonies in them, priests of high and low degree in the hierarchy. There are such names as Baermann, Lang and his large flock of disciples, Orth—but why go through the catalogue? It was Mr. Arthur Whiting's turn the 29th ult., and he then went through the minor office of the sonata, violin and piano, op. 108. The other numbers were Schumann's novellettes, Nos. 8 and 2, and Rubinstein's trio, B flat, op. 52. Mr. Whiting played well. He was assisted by Mr. C. M. Loeffler, an admirable ensemble player, and Mr. Schulz, who will soon give a 'cello recital.

The 29th was chosen by Miss Lillian Carlsmith as the evening for a song recital. Miss Carlsmith is the singer who has been heard for some years here and in other cities under the stage name of Smith. On this particular occasion she was assisted by Mrs. H. H. A. Beach, pianist and composer. The program was of an all embracing nature. Boston was represented by songs of Foote, Dresel, Nevin, Mrs. Beach and Miss Lang.

Miss Marie Geselschap gave a piano recital the afternoon of the 28th. Her program was devoted to Schumann; op. 14, op. 2, op. 17, op. 12. I understood that she was more successful in the smaller numbers than in the great fantasia; I was unable to be present and therefore could not exercise "care extreme" in "hearing aright the note of gentle tone."

Dvorák, the Bohemian, the manly, child-like natur-mensch, swung the stick with more temporal exactness than grace when his "Requiem Mass" was sung by the Cecilia Wednesday night in Music Hall. You have heard the work in New York and perhaps you have formed a definite opinion concerning its merits or its faults. After one hearing I record only a few impressions. The "Requiem" is unnecessarily and unpardonably unvoical. The "Dies Irae" is on the whole a disappointment, although there are delightful passages in it. But the great sequentia is the keynote of the whole "Requiem," and if this be sounded with uncertain tone the whole mass is a vain affair.

Singularly enough it is not eminently dramatic. There is a mighty striving after effect at the beginning of the hymn and in the introduction of the "Tuba Mirum." The "Sanctus" seems trivial, and the movement more adapted for the "Benedictus" than for the awful Trisagion. The "Agnus Dei," however, atones for many unmusical commissions and musical omissions, and it closes the work in an effective manner. I do not speak of the religious quality of the "Requiem." In such matters temperaments enter; the temperament of the composer and the temperament of the hearer. Then, again, the composer and the hearer are influenced respectively in the expression and the conception of religious thought by age, country and conventional ideas. Comparisons are, perhaps, inevitable.

The hearer Wednesday evening must have remembered numbers of the great works by Mozart, Cherubini and Verdi. I do not mention the older Italians, nor do I include Brahms' "Requiem," for that is a peculiar and particular composition. The performance of the chorus was excellent, if the difficulties of the task are taken into consideration. Mrs. Marie Barnard Smith, soprano, and Mr. J. H. Ricketson, tenor, did admirable work. Miss Mary H. How was the contralto, and Mr. Arthur Beresford the bass; they were not equal to the heavy burden laid upon them. Mr. Dvorák was recalled with enthusiasm after the final chorus.

Miss Lena Little and Mr. Heinrich Meyn, assisted by Mr. Otto Roth, violinist, and Mr. Clayton Johns, pianist, gave a pleasant song recital in Chickering Hall, Thursday afternoon, the 1st. Miss Little sang with more than her usual animation, and as a rule she sang well. Her attack was not always to be praised, for she at times abused the upward and the downward portamento. Mr. Meyn sang often with a species of military authority that warred against the intention of the composer, and he was loath to descend from his triumphal car to lay aside his heavy armor. Still in selections from Schumann's "Dichterliebe" he sang with unusual sympathy. The feature of the concert was the singing by Miss Little of a remarkable song by Gabriel Fauré, "Au Cimetière."

"The Continentals," an original American comic opera in three acts, was first performed Thursday afternoon,



December 1, at the Park Theatre. The text is by Emil Schwab and the music is by Geo. H. Hayes.

I did not assist at its failure, for failure it is said to be in spite of pleasing lyrics and agreeable music. The book itself is said to be poor, and the company, with the exception of Miss Maud K. Williams and Mr. Joseph F. Sheehan, aided materially in deepening the gloom.

Nor was the seventh Symphony concert, December 3, altogether a happy affair. Mr. Kneisel was applauded loudly for his performance of the air in Bach's D major suite, but the rest of the suite was played carelessly. Mr. D'Albert's F major symphony is known to you. It was heard here for the first time. No doubt when it was first performed in Europe it attracted attention on account of the age of the composer, but now there is little kindness shown to him by the revival of this labored collection of reminiscences of Brahms, Wagner, et al., peppered with grotesque and barbaric originality. The remaining number of the program was the "Fliegende Holländer" overture. The program of the next concert, December 17, will include the eighth and the ninth symphony of Beethoven.

PHILIP HALE.

### Sousa's New Marine Band.

THE following is from the pen of the well-known critic, Mr. Warren Davenport, musical editor of the Boston "Daily Traveller":

Sousa's Band is without doubt the best military and concert band in the country. The tonal basis of the band is similar to that of the celebrated band of the Garde Républicaine, of Paris, embracing besides the brass a large body of reeds, including saxophones and bassoons. Mr. Sousa is a fine musician and an excellent and experienced conductor. He has drilled his band to a high point of perfection. The dynamic effects are admirable, the gradation of tone is excellent, crescendos and diminuendos are finely obtained, while delicacy, repose and other of the gentler elements of artistic expression, unknown in the effects of most military bands, are delightfully present under this able conductor's baton. To these finer qualities are also added a marked rhythm, a clear definition and a volume and precision in the forte passages that designate the organization as one of superior quality in its ensemble. A delightful feature in the performances of this band, and one that shows Mr. Sousa to be a musician of refined taste, is the judicious manner in which he accompanies soloists. Great credit is due him in this particular. It is an accomplishment that in itself is a severe test of a conductor's ability, as well as of his taste. Our country may well be proud of so artistic and capable a conductor and so well trained and admirable an organization. Added to Conductor Sousa's other gifts is a rare ability as a composer. Under Mr. D. Blakely's able and experienced management Sousa's Band is making a triumphal tour of the country.

We understand that the New Marine Band will probably be heard at the Madison Square Garden next month.

### London Letter.

LONDON, November 19, 1893.

THE season of opera at Covent Garden has proved a success and Sir Augustus Harris is well satisfied with the patronage accorded him by the English public. At this popular opera house they have in active preparation the new romantic opera, "Irmengarda," by Emile Bach, also "Il Flauto Magico" (Mozart) and "Der Freischütz" (Weber), which they hope to produce before the season closes. Yesterday I heard a rumor that this might take place early in December. Mr. Lago did not secure the patronage necessary, so wisely discontinued.

The French romantic comedy-opera "Ma Mie Rosette," by Lacombe, was brought out at the Globe Theatre last night, but considerably modified and interpolated by Mr. Ivan Caryll. These additions made the piece too long, and certainly did not add to its strength. The story of the opera is King Henry of Navarre, who while passing through the country, bound for his famous hunting grounds, stopped at a farmhouse and asked for food. A beautiful girl brought him a glass of milk and apologized for not having more to offer the royal guest. This he took, and as a reward kissed the girl. This ends the first act. The second represents what she saw in a dream. She is represented as cold to her lover, the gardener, and aspiring to be a lady of the court, and in her dream she thought the king raised her to royalty, which incensed her lover, who tried to assassinate the king. At the end of this very dramatic setting the scene changes again, and Act 3 opens at the farmhouse, and the king, returning from his hunt, hears the story with delight and raises Rosette and her lover, who are there and then married, to a high place in his domains. The principal parts were well taken and the opera bids fair to have a successful run.

Mr. Arthur Chappell's Monday and Saturday "Popular Concerts" are meeting with the full quota of patronage always accorded them.

The London "Ballad Concerts" commence November 23, and the evening performances take place every once in two weeks thereafter until March 1, and the morning concerts commence November 30 and take place every two weeks until March 8.

The second of the series of London Symphony Society took place on the 17th inst. and was well attended, the program being designed to suit a mixed audience, the selections taken from the works of Haydn, Mozart, Schubert, Brahms and Wagner.

Last night the "Elijah" was given at St. James' Hall under the auspices of the Royal Society of Musicians before a large and enthusiastic house, the work being well given.

Mr. de Pachman delighted a large gathering of Chopin admirers on the 15th at his second recital.

They are actively rehearsing "Dorothy," which will probably be brought out at the Trafalgar Square Theatre the last of this month.

Mr. James W. Grover, an Englishman, and Mr. Gaston Serpette, a Frenchman, have joined hands in writing the new ballet that Sir Augustus Harris will bring out at the new Palace Theatre early next month, entitled "A Trip to Paris," the invention of Mr. Cecil Rayleigh. They hope by this arrangement to give it the proper local coloring on both sides of the channel.

It is reported that Mr. Jean de Reszke has recovered his health, and his physicians say that there has been no serious throat trouble, but that his illness was attributable to his singing while suffering from a cold during his engagement here last season. He will sing at the Grand Opera in Paris during the coming winter, and afterward at Monte Carlo, where he will appear in the rôle of "Tristan," the study of which has been his principal occupation while he was on his holidays.

Rumor has it that Mrs. Patti has refused an offer to sing at the 100th performance of "Romeo and Juliette" at the Paris Opera this season.

### Frederic H. Cowen.

"I LEAVE in about six weeks for Genoa," said Mr. Cowen, in answer to my question, "where I hope to meet with success in bringing out my opera 'Signa' before the Italian public. I have been fortunate in securing Mr. Mazzucato, son of the great Milan musician, to translate the English libretto into his native tongue, and as he is experienced in this line of work I feel that this important part has been well cared for.

"I shall probably not conduct the first evening, as my impresarios tell me it is not the custom in Italy for the composer to conduct the initial performance, for whenever the audience is especially impressed with a few bars they interrupt the music and call for the composer.

"This is the first time that an opera written by an Englishman has been 'brought out' in Italy, and no English opera has been given in that country since Balfe's, some twenty-five years ago. I have met many Italians on the Continent and have always found them cosmopolitan in their tastes, enthusiastically endorsing good music, from whatever source it came, and I hope that they will show this broad spirit in their criticisms of my work. I shall probably remain in Italy about a month and my movements and work after that naturally depend upon the success of the opera. I like this line of work much better than song writing, as the latter has a decided influence to lower the standard of my work, while the former continually raises it. I have not written many songs the past year, as the opera and the cantata, written for the Leeds festival, 'The Water Lilly,' have taken nearly all my time. The most popular song I have published lately is 'The Mission of a Rose' and a 'set' of twelve songs. This makes the third set, or album, the two former meeting with an extensive sale."

"Could you give me a brief sketch of your life?"

"Yes, certainly. I was born in Kingston, Jamaica, January 29, 1852; so you see I came near being an American. My parents were English, and brought me to London at the age of four, where, two years later, I wrote my first valse. At ten I commenced lessons on the piano under Sir Julius Benedict and theory with Sir John Goss, and at thirteen went to Germany, where I studied under Moscheles, Hauptmann and Reinecke in Berlin and Leipzig. After a three years course, during which time I wrote my first operetta, 'Garibaldi,' I returned to London, where I have remained ever since."

The principal works that Mr. Cowen has written are: Cantatas—"The Rose Maiden," "The Corsair," for Birmingham Festival, 1876; "Saint Ursula," for Worcester Festival, 1881; "Sleeping Beauty," for Birmingham Festival, 1885, and "St. John's Eve," for Crystal Palace, 1889. Oratorios—"The Deluge" (not published) and "Ruth," for Worcester Festival, 1887. Operas—"Pauline," in 1876, and "Thorgim," given by the Carl Rosa Opera Company at Drury Lane, 1890, with great success.

Mr. Cowen has written five symphonies, number one in C minor, appearing in 1869, when he gave it at a concert at Crystal Palace the following year; number two and three (Scandinavian), which later made him popular all over Europe; number four (Welsh) and number five in F appeared recently. In addition we must mention, a suite de ballet "The Language of Flowers," several overtures, a large quantity of piano music, and nearly 250 songs, some of which have reached great popularity. He composed the "Song of Thanksgiving" for the opening exercises of the Melbourne Centennial Exhibition, in 1888, and was engaged by the Victorian Government at the large salary of \$25,000 to act as musical director of the exhibition, which lasted six months. This is the largest salary ever given any musician except a singer for a like period.

"What is your opinion of American composers?"

"What I have seen of their works indicates superior talent and originality; this combined with quick perception and

power to rise above conventionality enables them to produce high class music, and the day is not far distant when their compositions will form part of the program of our best concerts on this side of the Atlantic." FRANK VINCENT.

### Hugo Coerlitz.

EVERYBODY knows Hugo Coerlitz and everybody likes Hugo Coerlitz. He has been around the globe half a dozen times and shakes hands with friends at Kamsatscka and at Rangoon. In a word, Hugo Coerlitz is the personification of the modern, roving, restless cosmopolitan. He speaks many tongues and has had great experience as concert manager, as he for several seasons piloted his wife, Amy Sherwin, the soprano, through Europe and Australia. He has been professionally to India, New Zealand, the Sandwich Islands, in fact, he is a globe trotter par excellence. Last season Mr. Coerlitz was Mr. Paderewski's secretary and this season he has laid out and will personally conduct the forthcoming Paderewski tour. He writes that Paderewski is busy at work preparing the program for his tournee and feels no ill effects from his recent sickness. Personally Hugo Coerlitz is a very handsome man of amiable manners and that peculiar cast of mentality that prompts the unsuspecting stranger to assume that he is a clergyman. Hence, throughout the length and breadth of the land he is known as the Rev. Hugo Coerlitz, but he is not reverend at all.

### Berlin Music.

BERLIN, November 8, 1893.

THE Berlin critics, with one single exception, are condemning Maszkowski as a director. He is openly declared a caricaturist.

George Engel, the able critic of the "Voss'sche Zeitung" and author of that fine work "Aesthetik der Tonkunst," celebrated his seventieth birthday.

Talk about short lived musicians! They are certainly not to be found in Berlin.

The pianist Loeschhorn, although above seventy, does not look older than fifty.

Joseph Sliwinski, the pianist, gave a recital at Bechstein Hall, more often referred to as Wolffschlucht. Sliwinski commands technic scarcely inferior to that of Rosenthal. His readings, however, are without intellectuality and individuality. Chronic "Gedaukenarmuth" would seem to cover the case. Here is his program:

Sonata, op. 81, No. 3.....	Beethoven
Nocturne, Des dur.....	
Valse, As dur.....	Chopin
Scherzo, Cis moll.....	
Fantasiestücke.....	Schumann
Fugue, E moll.....	Händel
Rondo, H moll.....	Hummel
Menuet.....	Schubert
Impromptu.....	
Valse allemande.....	Rubinstein
Nocturne.....	Paderewski
Spinnerlied aus dem "Fliegenden Holländer".....	
Tarantelle, "Venezia e Napoli".....	Liszt

The "Philharmonische Chor," under the youthful but able director Siegfried Ochs, presented on the eve of November 7 Haydn's "Creation." It was masterly interpreted. The chorus showed most careful training. By the way, when the Emperor Francis Joseph asked Haydn which of his two choral works—the "Creation" or the "Seasons"—he liked best, he replied: "Your Majesty, the 'Creation' is more to my liking because angels are singing in the same." Mrs. Herzog, of the Hofoper, gave the part of "Raphael." She has a clear, clarion-like voice, fascinating especially in her high tones. Her high tones are always satisfactory. Siegfried Ochs has a future as director. This is the age of young Kapellmeister. Formerly only men in the fifties could command such positions.

Mrs. Amalia Joachim gave November 4 the first song recital of a cyclis at the Philharmonic. Her readings are certainly interesting, but the voice—, alas!

Lsmbrich is also announced to give a Lieder cyclis.

London journals report that Joseph Hofmann got away from his severe teachers and is concertizing in India. Why, Joseph Hofman is here, studying under Professor Urban.

Mr. Edward Schirner, the pianist, formerly of Columbus, Ohio, is leaving for the United States. Schirner has a remarkable technic. His friends surmise that his mission to the United States is of a matrimonial nature.

Joachim's son, a lieutenant of the German Army, has received his dismissal from the army because he attended a concert in which his father played for pay, and because he



took, while Heutenant, lessons from Clara Schumann. It is said Joachim appealed to the Emperor, but without avail.

"Cavalleria Rusticana" has now a record of 100 nights at Berlin Hofoper. Dr. Muck directed the first and the last of the number. Dr. Muck is proving very efficient.

The composer-critic Tappert has the biggest head and the longest hair of any resident musician. Ugh! Schrecklich!

On the eve of November 3 I attended a soirée musicale at the spacious parlors of Professor Barth. Only students played. Emilie Heineberg, of Alabama, who has studied with Professor Barth for four years, carried off the honors. She is only sixteen years of age, but plays like an artist. Professor Barth has some very promising pupils. He does not go into society, but devotes all his time to his art and to his pupils.

Oliver Pierce, the pupil of Moszkowski, will return in the spring. He has a splendid technic and unusual interpretative powers. He hails from Hillsdale, Mich., where he carried away all the college honors. It is seldom that college bred young men of the United States choose music as a profession, but when they do, a beacon light in our profession is the result. Mr. Pierce goes to the University of Delaware, Ohio, to assume the direction of the piano department. Good luck for Delaware! Moritz Moszkowski is a teacher much in demand, but he will not give more than two lessons each day.

The "Fliegende Holländer" will be sung for the first time in the French language in Lille, France.

After 1894 Wagner's "Parsifal" may be given in Austria.

The lectures of Dr. Dessoir on the subject of aesthetics at the Berlin University enjoy a phenomenal attendance and awake daily more interest. Soon a larger lecture room will be necessary.

Dr. Spitta's lectures on "Kammernusic seit Beethoven" also command a numerous attendance.

What a mental workshop Germany is!

VON ESCHENBACH.

### Vienna Letter.

VIENNA OFFICE THE MUSICAL COURIER,  
IX Schwarzenbergstrasse 15,  
November 19, 1890.

SINCE writing to you last the musical season has fully commenced and concerts are now in full swing. The most important attractions are the concerts given by the Philharmonic Orchestra, under Dr. Hans Richter's direction; six concerts by the Quartet Rosé, a series of evenings by the celebrated Hellmesberger Quartet and the oratorio performances under the direction of Wilhelm Gericke. Besides the regular concerts given every season there are a great number of others too numerous to mention. Suffice it to say that Impresario Gutmann has already engaged the Berlin Philharmonic Orchestra, under the leadership of Dr. Hans von Bülow; the Joachim Quartet, Theodor Reichmann, Alice Barbi and other celebrities, to be announced later on. Among the novelties to be produced by the Rosé Quartet are the following works:

Brahms' quartet B flat major; Brüll, sonata for piano and violin in B minor; Herman Goetz, quartet in E flat major; Smetana, quartet in E flat minor, called "Aus meinen Leben"; Tchaikowsky, sextet in D minor.

The pianists engaged for these concerts are Ignaz Brüll, Alfred Grünfeld, Louis Diémer, of Paris (his first appearance in Vienna), Max Pauer, of Cologne, and Stavenhagen.

Mr. Louis Diémer is also to play at the next Philharmonic on the 20th inst., and will be heard in a recital, managed on this occasion by Alexander Rosé, the well-known music publisher and brother of the violinist Arnold Rosé.

The first of the Hellmesberger Quartet concerts was given to a crowded house in the Rosendorfer Saal last night. The program consisted of the following numbers:

Quartet, A minor.....Schumann

Quintet, D major, op. 16.....Nawratil

(First performance.)

Quartet, E flat major, op. 147.....Beethoven

The soloist was Anton Door, a most excellent pianist and one of the professors at the conservatory here. The quintet of Dr. Nawratil made a very good impression, and the composer, a local teacher of counterpoint and theory in general, was several times called to bow his acknowledgment of the enthusiastic reception.

The Quartet Hellmesberger is the oldest established and by far the best of its kind in Vienna. The two sons of Prof. Josef Hellmesberger, Ferdinand and Josef, Jr. (cello and violin respectively), belong to the quartet; the other

members are Julius Egghard (second violin) and Theodor Schwendt (viola).

Some of the works to be heard for the first time are: Smetana's trio, C minor; Hagar's quartet, E minor, op. 61, and the celebrated Brahms' clarinet quintet.

The soloists of these concerts are Miss Marianne Hirschfeld, a pupil of Professor Epstein; Miss Ella Paucera, Prof. Wilhelm Schenner, of Vienna, and Alfred Grünfeld. A new serenade for orchestra was performed for the first time last Sunday by the Philharmonic Orchestra, and the composer, Robert Fuchs, added another to his long list of successes. The first oratorio concert comes off next Sunday, and the program is as follows: Schubert overture in E minor; Anton Bruckner, Psalm for solo, chorus and orchestra (first performance); Liszt, concerto in E flat major, Miss Adele Aus der Ohe, the well-known pianist; Richard Strauss, "Wanderer's Sturmlied," for chorus and orchestra (first performance); Mendelssohn's "Loreley," finale of the first act for solo, chorus and orchestra. The leader of the orchestra is Professor Grün, who is well known in America through the many excellent violinists, pupils of his, who are a valuable acquisition to several orchestras in Boston, New York and other cities.

Schumann's "Paradise and Peri" and "The Creation" will also be given during the season. Dr. Hans Richter scored a great success at his first appearance with the Berlin Philharmonic Orchestra recently, and the papers were unanimous in their praises of his masterly conducting. The next novelty at the Royal Court Opera will be "Signor Formica," by Edward Schütt, a local composer of great talent, a pupil of Leschetizky and a most charming and popular gentleman socially. Then follows "Il Rautsau," by Mascagni, which new opera made an instantaneous hit last night in Florence and bids fair to rival "Cavalleria Rusticana." A new opera by Richard Henberger, a local composer, is also announced for this season, but it seems rather doubtful whether it will be heard here before the end of June. I am glad to say, that I read THE MUSICAL COURIER among the best musical circles and one and all are unanimous in their praises of the enterprise and go ahead spirit shown by your paper. Of course the American music students here, whose number is legion, are the most eager ones to get hold of a copy of THE MUSICAL COURIER, and I am sure that if I had fifty copies a week I could easily dispose of every one in a few days.

One of the best and most enterprising music publishing houses here is that of Alexander Rosé, whose brother Eduard is one of the 'cello players in the Boston Symphony Orchestra. Berthold Rosé is the manager of the business, and a very courteous and painstaking gentleman. Mr. Rosé is also devoting some of his time to the management of concerts and has already engaged a number of well-known artists for his season. I called upon Mr. Gericke the other day and was most cordially received. He has recently returned from his wedding trip and looks the picture of health. He was very glad to see THE MUSICAL COURIER, and assured me that it recalled many pleasant associations of his stay in America.

In the Theater an der Wien, the home of comic opera, there have been several novelties, the most successful of which was an operetta by Cizbulka, the well-known composer of the "Stefanie Gavot" and one of the bandmasters here. The comic opera is called "The Bajazzo," and would make a hit in America.

Johann Strauss is finishing his new work, which will be brought out before long. Streittmann, the tenor, is enjoying his position as the most popular comic opera tenor before the public. Moriz Rosenthal recently invited Sarah Bernhardt to a private matinee in the Rosendorfer Saal, and there enchanted the French actress for a couple of hours.

A splendid pianist, who has not appeared in Vienna for upward of eight years, gave a concert on Tuesday last to a crowded house. Alfred Reisenauer is his name, and he scored a veritable triumph, such as does not often fall to the lot of a pianist. His program included "The Waldstein Sonata," a suite in the old style by himself, some etudes and the berceuse of Chopin; Schubert's impromptu A flat minor "Der Lindenbaum;" Hungarian March, Paderewski; Cracovienne fantastique and valse impromptu, and rhapsodie No. 14 by Liszt.

Reisenauer manages to produce some novel pedal effects which are positively startling and highly effective, besides which his touch is superb, soft as velvet, possessing a beautiful singing quality, and withal he has great reserve forces. He has traveled all over Russia, the Ural, Siberia and some parts into which no pianist ever dared to enter, and is now engaged as one of the stars of the London season. He told me that he would like very much to come to America, and I can only say that if he does there is a great treat in store. He only wants a good, enterprising manager to take him in hand.

Rubinstein is living in Dresden and giving lessons to a few select and particularly favored ones, among whom is Richard Epstein, son of my teacher and a most promising young pianist.

Pauline Lucca, who now devotes her time to giving lessons in operatic singing, has been seriously ill with gastric

fever, and her many friends, admirers and pupils have been very anxious about her. There are quite a number of American ladies studying under her, one of whom recently made her first appearance as "Fides" in the "Profet" at the opera and made a successful début. As I have been invited to attend the dress rehearsal of Schütt's new opera, "Signor Formica," I hope to give you a full account of the performance in my next letter. RUDOLPH KING.

### Sunday Concerts.

SUNDAY has become a music making day. Last Sunday there were at least five or six concerts given. Nahan Franko gave a popular concert at the Academy of Music in the afternoon, and his orchestra played a popular program. He was assisted by Ida Klein, Victor Clodio, Miss Marie Wichmann, and others. Scenes from "Il Trovatore" were sung, and the audience, a large one, enjoyed itself. Next Sunday Campanini will sing, and selections from "Martha" will be heard.

At the Music Hall "Scenes from Lohengrin" were sung, and the orchestra, under Walter Damrosch, played Mendelssohn's Scotch symphony. The solo singers were Felicia Kaschoska, Lizzie MacNicholl-Vetta, Payne Clarke, Perry Averill and E. F. Bushnell. Concerts were also given Sunday night by the Gilmore Band, and by the "Heinebund," at which Miss Kaschoska, W. H. Rieger, Carl Hild and others appeared.

At the Lenox Lyceum the house was crowded and this was the program:

Overture, "Leonore" (No. 3).....	Beethoven
Suite No. 2 (first time) (four parts).....	Guiraud
"Romeo and Juliet".....	Gounod
Waltz Song (Act I.).....	Miss Fabris.
Trio (Marriage Scene, Act III.).....	Miss Fabris
Juliet.....	Miss Fabris
Romeo.....	Campanini
Friar.....	Mr. Fischer
Grand Duo (Chamber Scene, Act IV.).....	Miss Fabris.
	Campanini.
"Pensée Amoureuse" (String Orchestra).....	Herbert
Violoncello Solo, Mr. Herbert.....	Richard Wagner
"Siegfried Idyll".....	Miss Juch.
"Elsa's Dream," "Lohengrin".....	Richard Wagner
Quintet from "Meistersinger".....	Miss Juch
Eva.....	Miss Juch
Magdalena.....	Miss Stein
Walther von Stolzing.....	Campanini
David.....	Mr. Towne
Hans Sachs.....	Mr. Fischer

Victor Herbert's "Pensée Amoureuse" is a dainty, melodious trifle of a serenade character, with pizzicato accompaniment to a broad cantabile, played as only Victor Herbert can play. The composer was recalled several times. The "Romeo and Juliet" music was fairly well done, though at no time did Miss Fabris efface memories of Emma Eames. Campanini sang with the fervor and finish of the true artist that he is. The quintet was not remarkably sung. The new suite of the lamented Guiraud is very cleverly scored, and in tone pastoral; the last movement is brilliant and noisy.

The orchestra under Mr. Seidl did some excellent work. Next Sunday selections from "Cavalleria Rusticana" will be given among other things.

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NOTICE.—The New York College of Music will remain open during the entire summer.





**Bayreuth School.**—The Bayreuth Dramatic School now numbers twenty-two pupils. The hall of the society "Burger Ressource" and the theatre connected with it have been rented for its location. The vocal instruction will be in charge of Dr. Kneise, the histrionic under Marianne Brandt, the "Kundry" of the "Parsifal" performances.

**Rubinstein's Autobiography.**—According to report A. Rubinstein is writing his autobiography, which, however, is not to be published till after his death.

**A Work by Henselt.**—Dr. Alsleben is publishing in Berlin "Meisterstudien für Klavier," a posthumous work of Adolf Henselt. Respecting it the author writes: "The material of this collection I regard as the highest point of all that I have published for young pupils."

**Paris Conservatory.**—The examinations for admission to the class continue. Of eleven contrabassists four were received; of seventeen cellists six were admitted (one a lady); of seven harpists, admitted two. Of thirty-two male aspirants for the piano classes five were received in the upper classes, three in the preparatory. There were 137 violinists, of whom thirty-four were ladies; twelve were admitted and five in the preparatory classes.

**"Lohengrin" in Paris.**—The greatest receipts for October at the Paris Grand Opera were for "Lohengrin," which brought to the treasury 18,559 frs. Next came "Solammbó," 15,503 frs., and "La Favorita," 15,736 frs.

**Wagner in Paris.**—The production of "Lohengrin" at the Grand Opera is to be followed in April next by the "Walküre," with Van Dyck as "Siegfried," Caron as "Brünnhilde," Bréval as "Sieglinde," and Lassalle as "Wotan."

**"Baucis and Philemon."**—The success of this old piece of Gounod's in Berlin has been remarkable. The frequenters of Kroll's Garden appreciate its charm, grace and melody. It owes its success to the performers, Amelie Marcolini, "Baucis"; Emile Engel, "Philemon"; Magan, "Jupiter," and Miranda, "Vulcan," who have made it a specialty and have gotten it down fine.

**Santley on Patti.**—In his reminiscences Mr. Santley expresses the opinion that Patti was best in "Dinorah."

**Infant Prodiges at a Discount.**—At the late examination for admission to the conservatory at Paris a girl played the piano so remarkably well that she was fully competent to enter the superior classes, but on account of her age, ten years and three months, the examiners placed her in the preparatory class for a year.

**Melba Not to Blame.**—The following letter has been received from Melba in reference to the paragraph regarding the failure of the Covent Garden opera season which I sent you recently:

To the Editor of the Herald:

My attention has been called to an announcement in your Paris issue of the 18th inst. to the effect that Sir Augustus Harris' autumn season at Covent Garden had been a failure owing to the extravagant terms allowed to Mrs. Melba, who did not fulfil the expectations of the management so far as her drawing powers were concerned, and that on the last "Traviata" night three stalls only were sold, two of which, it was later discovered, belonged to friends of Mrs. Melba.

Now, as both these statements are absolutely false, and as, moreover, the most superficial inquiry would have proved them to be so, I can only conclude that they were made to you in bad faith and for some ulterior purpose of a discreditable nature.

As a matter of fact I was originally engaged by Sir Augustus for seven performances to extend over a month, beginning October 11. When Sir Augustus determined to prolong his season beyond the limits originally intended he engaged me for six more performances.

Had my original terms involved him in the ruinous loss suggested it is hardly probable that he would have adopted this course. So much for the first point.

As regards the second, it is sufficient to point out that "La Traviata" was never given at all to show that the whole story of the paucity of attendance in the stalls is a malicious fabrication.

As, however, these statements have been copied from your paper into many foreign journals and are calculated to do me serious damage in my profession, I must ask you to publish this letter in as prominent a position in your

next issue as you gave to the unfounded rumors of which I complain.—Nellie Melba, in European edition "Herald."

**That Telephone.**—Soula Croix, the baritone of the Opéra Comique, Paris, has brought an action against the Theatrephone Company to restrain them from transmitting his singing to their subscribers. He sues for heavy damages.

**Refused to Play "God Save the Queen."**—Vienna, November 28.—At Vaal, Hungary, not far from Budapest, the local priest, after preaching his sermon, called upon the organist to play "God Save the Queen," in honor of the name day of the Empress of Austria, who is likewise Queen of Hungary. The organist, a Kossuthist, or radical opponent of Austria, shouted that he did not have the music. Thereupon the priest denounced the organist and called him a traitor. The audience, however, took sides with the organist and, to show their fellow feeling, went out of the church without waiting for further service. The fact that the Empress sympathizes with the Church in its present contest with the Government of Hungary accounts presumably both for the desire of the priest to honor the Empress and the opposition of the congregation.

**London Amateurs.**—The oldest amateur orchestra in London is named "The Wandering Minstrels," and is composed of people belonging to the highest social rank. The society was organized about thirty years ago in the smoking room of the Guards barracks, at Windsor, under the direction of the Hon. Sir Seymour Egerton, afterward Earl of Wilton. For twenty years it was led by Lord Otho Fitzgerald in his house in Sloane street.

**Mascagni's New Opera.**—Mr. Mascagni's third opera, "I Rantzau," produced on the 10th inst. at the Pergola Theatre, Florence, is of a sentimental character, more refined than "Cavalleria" and more dramatic than "L'Amico Fritz." The plot is based on the familiar incident of a feud between two brothers, whose respective children mutually fall in love. The first act opens with a lively chorus sung by villagers, who are assembled outside the town hall, apparently for the express purpose of singing. Presently the brothers enter; "Giacomo Rantzau" with his son "Giorgio," and "Gianni Rantzau" with his daughter "Luisa" and "Commandant Lebel," whom he wishes her to marry. The elders go into the town hall to bid against each other for a meadow about to be put up by auction. "Luisa," left alone, sings an effective song, which terminates in a passionate manner. The brothers return with their partisans, which leads to a chorus, an aria sung by "Giorgio," and to a beautiful *arioso* for "Luisa," on which is subsequently built an effective finale. The second act opens with a ballata sung by "Luisa," each verse of which is in a different key. "Gianni" enters and commands his daughter to marry "Lebel." The interview is interrupted by the entrance of "Fiorenzo," the village schoolmaster, and his daughter "Giulia." "Gianni" asks "Fiorenzo" to sing his "Kyrie Eleison." He complies, and they all join in a quintet of devotional character. This is broken in upon with extraordinary effects by "Giacomo's" friends, who, in opposition, sing a popular Alsatian roundelay, accompanied with the beating of flails. "Fiorenzo" tries to persuade "Luisa" to marry "Lebel," but she firmly refuses, and on her father learning her love for "Giorgio," the act terminates in a dramatically stormy manner. In the third act "Giacomo" discovers "Giorgio's" love for "Luisa," with the result that father and son agree to be henceforth as strangers. "Giorgio" goes to challenge "Lebel," and "Fiorenzo" implores "Gianni" to save his daughter's life, who has become seriously ill since the interview in the previous act, by accepting "Giorgio" as his son-in-law. This he ultimately consents to do, and goes to his brother's house, who at first rejects, but finally receives him. Act IV. is devoted to making everybody happy, and contains an impassioned duet, one of the best numbers of the work, sung by the united lovers.

The cast was as follows: "Giacomo," Mr. Broglio; "Gianni," Mr. Battistini; "Giorgio," Mr. de Lucia; "Fiorenzo," Mr. Sottolana; "Lebel," Mr. Paroli; "Luisa," Miss Darclée; "Giulia," Miss Cecchini. Mr. Ferrari conducted the performance, which, if below the standard of Covent Garden, was good enough to effectively display the many beauties of the work and to cause its composer to receive enthusiastic congratulations. The general impression is that the opera shows the maestro at his best as regards complete mastery of voices, instrumentation and all musical matters, and in this sense it marks an advance over "L'Amico Fritz." But doubts as to the true value of the work still remain after the third representation. The third act is the best, but the others also contain beautiful inspirations and remarkable pieces. The partisans of the Italian school regret the abundance of declamatory recitative, and some objections are made even from a different point of view, but it may be that such opinions will be modified in future representations.

**A Cannibal Orchestra.**—The King of Dahomey has an orchestra: The performers, who are called "griots," play on the "gbedon," a drum made out of hollow tree

stumps adorned with figures in the taste of Mr. de Sade; bamboo flutes, "dourawas," a kind of guitar made of cocoanuts and snake skins. The accompaniment is rendered by gourds filled with stones. He has also six singers, "akpolos," who ask riddles and sing topical songs. His favorite tune is not "Tommy Dodd."

**Another Account.**—London, December 2.—Every civilized community is talking of Mascagni's new opera "I Rantzau," performed for the first time at Milan last week. Everybody is equally warning the young composer not to allow his head to be turned by too much success—at least everybody who writes for the public press is doing so. Personally Mascagni's first habit of mind is that of a good fellow. He is exceedingly companionable, fond of the good things of life and fond of being with bright people. At his home in Livorno he leads a quiet life, wears a red flannel suit, or rather scarlet, and potters about in a simple way, making much of his wife and his little girl baby of three. In Florence, however, ever since the performance he has been the centre of an interesting group at that curious café known as Cornelio's. It is the biggest restaurant in the town, and here he holds court, surrounded by musicians, artists, actors, bohemians and aristocratic patrons of the arts.

His other new opera, which was to have been called "Radcliffe" but will be called "Vestita," is already in the hands of the publisher. It is new only in the sense of not having been heard, for it was written several years ago, but has not yet seen the light. However, he has an altogether new one in hand called "Nerone," of which great things are expected.

The performance itself was, as everybody already knows, a great success. It was marked by inadequate singing, all the parts save one, or possibly two, being taken by new people, but it was saved by the greatness of the music and the ability of the conductor. The London "Times," in a carefully studied criticism of the new opera, has this to say of the music:

"Of the music itself it is less easy to speak in detail, since the score is not yet accessible, and in its absence the most that can be done is to describe its general effect. A story like this of 'I Rantzau' is not Mascagni's affair at all. It is with difficulty that he reduces to the proper level of quietness his turbulent genius, and the obvious joy with which he seizes any opportunity of writing music of the most theatrical sort is sufficient evidence of the artistic unfitness of his subject. The true quality of his genius is no longer in doubt—if, indeed, there were ever any who doubted that he is a composer for the theatre alone. Nothing in the realm of pure music need ever be expected from him. His business, his delight, is to discern everywhere the possibility of making a dramatic effect. Of his power to do this there has never been question, and if 'I Rantzau' must be held to rank below 'Cavalleria' in the sum total of its achievements, it is not because Mascagni has treated the one less brilliantly than the other, but because he is here wasting his strength on an improper subject. Will not Mascagni break from the fetters in which he has allowed himself to be bound?"

"The chief significance of this music lies, to our thinking, in the proof it affords that Mascagni has at last developed a style. He started his career with a dangerous aptitude for assimilating the ideas, and the modes of uttering them, of his predecessors. In 'I Rantzau' there is little that is derivative. Here and there is a mere touch of, for instance, Berlioz and Gounod; the influence of the first being discernible in the theme which illustrates the family feud; that of the second in some of the love music, and in the charming ballad, 'Cera un volta un re,' with which 'Luisa' opens the second act. But these matters are scarcely worth mentioning; the real point of interest is that Mascagni is bringing to perfection an entirely personal mode of artistic expression. His use of representative themes is noticeably discreet, and it is certainly pleasant to find a young composer who makes no foolish attempt to handle the great weapons of the Wagnerian armory. For the rest, it is hard to name more than one essential quality of greatness that is not represented in this score. Dignity is to seek in most of Mascagni's work; but melody, beauty, power, breadth are all here."

**Three Violinists at Berlin.**—On the 10th of last month Waldemar Mayer gave a concert at the Singakademie, performing the seldom heard concerto of Goldmark and a brilliant fantasia on Russian themes by Napraonik. On the 12th Soma Pick Steiner gave, at the Beckstein Hall, the five movement sonata of W. Rust with piano accompaniment, and Bach's chaconne alone; also Sarasate's "Faust Fantasia" and pieces by Wilhelmj and Hubay. On the same day Felix Berber, of Magdeburg, played Joachim's Hungarian concerto and Tchaikowsky's D major concerto. The Philharmonic orchestra accompanied.

**A Competition.**—Four designs have been sent in for the competition for a monument to Haydn, Mozart and Beethoven. The sculptors represented are Hildebrand, Hundrieser, Schafer and Siemerling. The designs were exhibited in the Long Hall of the Royal Academy.



## Dresden Conservatory.

WE cannot make high claims for Dresden on the score of self sacrifice in musical matters. There is little to encourage such a feeling in a city which cannot manage to erect a concert hall, or form a solidly established private orchestra, and therewith a satisfactory organization of concert performances. The circle of those who, after the example of the King and Government, can place abundant means at the disposal of art culture, is no narrower here than elsewhere; but civic public spirit seems to be of no aid to music, and is split into atoms among countless societies and complicated interests. Even the Royal Conservatory, in spite of its high patronage, is compelled really to develop and support itself by its own strength, and its high and respected position as a musical institution is due to the unselfish devotion of its professional staff, which has not, like the high schools of Music in Berlin and Munich, "state support." To the professors and their well directed teaching is due the fact that the institution can still hold up with honor the great fame acquired under Franz Wüllner.

To thus maintain it required a nature akin to that of the present Cologne capellmeister in regard to organizing talent, genius for teaching and unwearied devotion to the profession; and such a nature is that of Prof. E. Kranz. Everyone of the enjoyable or capella performances is a new proof that he has kept the choral performances fully up to standard. The orchestra enjoys in concertmeister Professor Rappoldi, an experienced leader who understands how to school and to inspire with ardor his young pupils for the gravest tasks of instrumental music. If we look at the difficulties of forming a well disciplined ensemble capable of the finer gradations of expression from a yearly fluctuating crowd of students we cannot withhold our warm appreciation of the conservatory orchestra. Its strength lies mainly in the string quartet, the wood used, especially the oboes and horns are less satisfactory, but the flute, on the other hand, is well represented.

The concert opened with Mendelssohn's "Hebrides" overture, an incomparable masterpiece of poetic tone painting. Some striking modifications of tempo we believed must be ascribed to the wood wind. At all events in the execution light and shade were effectively distributed. The leading number in the evening was the "Pastoral Symphony" of Beethoven, which was played with great success. The uncertainty of the wind was unable here as in the overture to spoil the general impression created by the conscientious and animated manner in which the orchestra was conducted. The best solo performance was by Mr. Bachmann from Krantz's piano class. He performed the first movement of Schumann's A minor concerto, and from his execution, which was technically rounded out, intelligent and phrased with uncommon clearness as regards both melody and rhythm we may have the best hopes of his pianistic development. Young Adrian Rappoldi was prevented by an injury to his hand from taking a part. He is at present the most talented of the violin class.

In the place of the concerto of Beethoven a nocturne in F major (op. 32) by Friedrich Grützacher was played by his pupil, Mr. Camper, with a careful and restrained tone and expression; Miss Stein, of the singing class of Mrs. Otto Glasleben, sang with a somewhat unprepossessing voice an air from the "Creation," "On Mighty Pens;" she displayed a superficial sureness, the upper register, with possibilities of flexibility, but on the whole still unready. The orchestra acquitted itself of its task of accompanying in noble fashion. The performance, which was for the benefit of the fund for the aid of pupils, has the energetic support of our best circles. Among the audience were the Ministers Von Seydewitz and Scharig, the Commandant Major General Von Zeschan, the Prussian Ambassador Count Dönhoff and the English Minister, Mr. Strachey.

L. W. in "Dresdener Zeitung."

**Lawton's Second Lecture.**—Mr. Wm. H. Lawton gave his second lecture recital Thursday afternoon of last week at Hardman Hall, assisted by Mrs. Beebe-Lawton. The lecture was practically the same as at the previous recital, and at the conclusion Mr. and Mrs. Lawton entertained the audience with a number of vocal selections, artistically sung. The audience was a large one and was greatly interested in Mr. Lawton's remarks.

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**Mrs. Crane's Pupils.**—A concert will be given by the pupils of Mrs. Ogden Crane next Saturday evening at Chickering Hall.

**At Sedalia, Mo.**—On the evening of November 17 Mr. Harrison M. Wild, of Chicago, gave an organ recital in the Broadway Presbyterian Church. The voice numbers were given by local talent. The recital was a great success, artistically, socially and financially. Mr. Wild won the esteem of every one by his excellent playing. On the afternoon of the 18th he gave a second concert with a well chosen program.

**A Russian Chorus.**—Lineff's chorus of fifty Russian singers will make its first appearance in America at Music Hall next Saturday evening. Mr. E. H. Krebbiel has consented to give an explanatory lecture on the songs sung. Mrs. Lineff, Mrs. Nesvitsky and Messrs. Borodkin, Jakoubowsky and Palin will sing solo numbers.

**Denver Chorus.**—Denver will be represented at the world's fair in the singing competition by a chorus of eighty voices. Mr. Blake, the well-known singer, is now making selections, and the best talent in Denver will be among the eighty. Thus far about twenty-five have been selected, and it is expected that in a month the eighty needed will have been obtained. Only the best singers will be selected, however, and those who are endeavoring to get into the chorus for the purpose of seeing the world's fair will be disappointed. Every member of the chorus will have to submit to a rigid examination.

**Festival at Valparaiso, Ind.**—A musical festival began this evening in the new chapel of the Northern Indiana normal school. Singers and solo players from La Porte, Michigan City, Westville, Wanatah and this city competed for cash prizes and an upright piano. To-morrow afternoon the Elkhart Trumpet Notes Band, the Ames Union Band, of Michigan City, and the La Porte City Band will contest for superiority and prizes. To-morrow evening the Chicago Orchestra, under the direction of Theodore Thomas, will conclude the festival, and the decisions of the contests of this evening and to-morrow afternoon will be announced during the Thomas concert. These friendly contests for the promotion of music in the cities and towns of Northern Indiana are under the direction of C. D. Hess, and have attracted a large number of musicians and visitors to this city.

**A Beethoven Recital.**—Mr. and Mrs. Gustav Dannreuther gave the first of a series of three Beethoven recitals last week in the apartments of Mr. and Mrs. William Loomis at the Gerlach. The preparation for the recitals, which had been going on for some time, had created considerable interest, not so much because the performers proposed to go over the entire cycle of Beethoven's sonatas for piano and violin, but from the fact that the sonatas had never been rendered in succession before. The musical public is not generally familiar with Beethoven's ten sonatas for piano and violin, with, probably, the exception of the sonata (op. 47) in A major, best known as the "Kreutzer Sonata," the favorite of concert frequenters.

The sonatas were composed mostly during Beethoven's younger years, when the great pianist was in his happiest moods and contented with his lot in life, and are regarded as among the best illustrations of the composer's style.

Mr. and Mrs. Dannreuther proved themselves equal to the innovation. Mrs. Dannreuther plays on the piano with great delicacy and great accuracy of touch. Mr.

Dannreuther is well known in the musical world as a member of the Philharmonic Society and as the originator of the Beethoven String Quartet.

The first recital included op. 12, No. 1 in D major, No. 2 in A major, and No. 3 in E flat major, and op. 23 in A major. Mrs. Dannreuther's delicate manipulation of the accompaniment on the piano and Mr. Dannreuther's ornamentation of the original melody on his Vuillaume, an instrument sixty years old, excited honest commendation from the audience after each movement.

The recital on the evening of December 5 will include op. 24 in F major and op. 30, No. 1 in A major and No. 2 in C minor, and on the evening of December 13 the recitals will conclude with op. 30, No. 3 in G major; op. 47 in A major (Kreutzer), and op. 96 in G major.

**Liebling and Livingston.**—A piano recital was given at Kemper Hall, Kenosha, Wis., Wednesday evening of last week by Mr. Emil Liebling, of Chicago, assisted by Mr. Dave Livingston. The program was as follows:

Overture, "Merry Wives of Windsor," for four hands.....Nicolai  
Moonlight Sonata.....Beethoven  
"Last Hope".....Gottschalk  
Florence Valse de Concert.....Emil Liebling  
Valse, op. 32.....Chopin  
Nocturne, op. 37, No. 2.....Chopin  
Scherzo, op. 31.....Chopin  
Spinning song.....Op. 33, for four hands.....Moszkowski  
Tarantelle.....

**A Pupils' Program.**—The following is the program of a concert given by the pupils of Miss Porter's and Mrs. Dow's school at Farmington, Conn., of which Mr. Bern. Boekelman is musical director:

Polonaise A major, op. 40 and 41.....F. Chopin  
Rondo, op. 26.....L. von Beethoven  
Adagio.....Fumagalli, op. 61  
"Casta diva" "Norma," per la mano sinistra.  
Op. 44, "Erotonkon".....A. Jensen  
"Elektra."  
"Zanberin."  
Op. 41, duo.....L. von Beethoven  
(Arranged by Leopold Langer.)

Op. 47, No. 4, Polonaise.....W. Goldner  
Op. 8, "Sehnsucht".....B. Boekelman  
Op. 56, second Valse.....Benjamin Godard  
Scherzo, op. 81.....F. Chopin  
Fantasie "Tannhäuser," op. 61 and 63.....J. Raff  
Op. 108, No. 3, Valse (for eight hands).....Heinr. Hofman

**Organ Recital at St. Mark's.**—A free organ recital was given at St. Mark's Church last Sunday evening by Mr. William E. Mulligan, assisted by Miss Katherine Hilke, soprano.

**The Kneisel Quartet.**—The four concerts of the Kneisel String Quartet are to be given at Chickering Hall on the afternoons of December 10, January 14, February 11, March 18. At the first concert, next Saturday, Mr. Arthur Nikisch will be the soloist. The program to be given is as follows:

Quartet in D major.....Haydn  
Allegro. Cantabile e mesto. Menuetto (allegro). Finale (presto).  
Quartet in F minor, op. 95.....Beethoven  
Allegro con brio. Allegretto ma non troppo. Allegro assai vivace  
ma serio. Larghetto espressivo; allegretto agitato.  
Piano quartet in A major, op. 26.....Brahms  
Allegro non troppo. Poco adagio. Scherzo (poco allegro). Finale  
(allegro).  
Mr. Nikisch, piano.

**Hall at Music Hall.**—Mr. Walter J. Hall will give his first chamber music concert in the Chamber Music Hall of Music Hall to-morrow evening. He will be assisted by the Beethoven String Quartet.

**Ballad and Opera.**—A concert was given at Steinway Hall Thursday evening of last week by Mr. and Mrs. F. Massy Howard, assisted by Mr. Harry Pepper and Mr. Pedro de Salazar, violin. Mrs. Howard has a sweet, sympathetic voice, which is heard to better advantage in the ballad than in the operatic numbers. Braga's "Angel's Serenade" was very finely sung, Mr. de Salazar playing the obligato. He also gave a solo in a very brilliant manner. Mr. Pepper gave two ballads in his inimitable manner.

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a man or woman who cannot tell one note from another sitting down and playing a Beethoven symphony with all its beautiful changes of tempo and harmony.

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ner. Mr. and Mrs. Howard were heard together in several operatic selections, including a number from the "Bohemian Girl," which were given in costume. Mr. Friedberger was very satisfactory as the accompanist.

**The Gounod Quartet.**—The Gounod Quartet, of New York, will give a grand concert at Hardman Hall, December 15. The program includes several novelties and the principal selections from their repertoire, which have been sung with large success during the recent tours out of town. The appearance of the quartet is awaited with interest after their many successes this season.

**The Orpheus Society.**—The Orpheus Society, which is now entering upon the eighth season of a successful career, is to give a concert to-morrow evening, at Madison Square Garden Concert Hall, at which Mrs. Burch, soprano, and Mr. Hollman, cellist, are to be the soloists. The club numbers on the program are from Weber, Beethoven, Pommer, Rhineberger and Hiller.

**Will Not Produce "The Knickerbockers."**—The Bostonians intended to give Smith and De Koven's new opera, "The Knickerbockers," during the last week of their present engagement at the Garden Theatre, which ends December 24, but it will have to be postponed until their next season, owing to the enormous success of "Robin Hood," which will continue to be sung until that date. Mr. French will continue to give special Wednesday matinees of "Robin Hood." On December 26 "La Cigale" will be produced.

**Salem Oratorio Society.**—The Oratorio Society of Salem, Mass., announces a series of six concerts to be given during the season, the first one occurring December 29, when "Elijah" will be given by the society. "The Creation" and Gounod's "Messe Solennelle" will also be given by the society. The Boston Symphony Orchestra, the Cecilia Society, of Boston, and the New York Symphony Orchestra will also be heard.

**At Elmira.**—The first concert of the Mozart Club concert course was a great success. Mrs. Smith and Mr. Powers scored a great success at their first appearance in that city. Both artists were in excellent voice and were heard to fine advantage in a charming program.

**A Chandler Concert.**—This evening at Chickering Hall Miss Lillian Chandler, a Boston violin virtuoso, and Miss Elizabeth Hamlin, prima donna soprano, with the assistance of Miss Rosa Soudarska, pianist from the National Conservatory, Moscow, Russia, will give their first public recital in this city.

**The Boston Symphony Orchestra.**—The Boston Symphony Orchestra, Mr. Arthur Nikisch, conductor, will give its second concert at Chickering Hall to-morrow evening. The program is as follows:

Symphony No. 3	Brahms
Andante, spianato and polonaise	Chopin
Piano and Orchestra	
Suite for orchestra	Dvorák
Kaisermarsch	Wagner
Soloist, Miss Suza Doane	

**The Brooklyn Philharmonic.**—The second public rehearsal and concert of the Brooklyn Philharmonic Society will be given by the Boston Symphony Orchestra, under direction of Mr. Nikisch, next Friday afternoon and Saturday evening.

The program includes the Beethoven Symphony No. 5, concerto for piano in B flat minor, Xaver Scharwenka (to be played by the composer); two movements from the "Damnation of Faust," Berlioz, and the overture "Eury-anthe," Weber.

**The Wolff-Hollman Program.**—Here is the program of the first Wolff-Hollman concert, which takes place at Chickering Hall next Friday evening:

Piano, violin, violoncello, trio in B flat	Rubinstein
Moderato assai. Andante. Allegro moderato.	
Messrs. Alexander Lambert, Johannes Wolff, Joseph Hollman.	
Aria, "Suicidi" ("La Gioconda")	Ponchielli
Kate Rolla.	
Violin, Concert Romantique	Godard
Andante. Canzonetta. Finale.	
Johannes Wolff.	
Piano—	
Barcarolle	Rubinstein
Etude de Concert	Moszkowski
Alexander Lambert.	
Violoncello, Andante and finale, in A minor	Goltermann
Joseph Hollman.	
Violin, Ballade and polonaise	Vieuxtemps
Johannes Wolff.	
Songs—	
"Still wie die Nacht"	Boehm
"Douglas Gordon"	Kellie
Kate Rolla.	
Violoncello—	
Romance	Hollman
Mazurka.	
Joseph Hollman.	

Accompanist, Mr. Victor Harris.

**An Interesting Matinee.**—Mr. Ferdinand Sinzig's first Brahms matinee, occurred last Saturday afternoon at his studio, 246 West Forty-third street. Mr. Sinzig was assisted by Miss Maud Powell, Victor Herbert and Carl Pieper. The horn trio was given and other numbers were played. A fashionable audience enjoyed the performance.

## Personals.

**Engaged for Trieste.**—Miss Myrta French, a young American soprano from Eau Claire, Wis., who has been studying in Paris, has been engaged by Ferdinand Strakosch for the opera in Trieste. Miss French is under the management of Louis Blumenberg, of the International Bureau of Music.

**Novara.**—Mr. F. Novara, the famous basso, has just concluded a successful tour in England with Mrs. Patti. Mr. Novara is under the management of Louis Blumenberg.

**Will Play for the Teachers.**—Leopold Godowsky will play in Reading, Pa., for the P. S. M. T. A. on December 27.

**Praise for Spiering.**—The two German papers of St. Louis, the "Westliche Post" and "Anzeiger des Westens," recently refer to the great success of Theo. B. Spiering, a violin virtuoso now a member of Thomas' Orchestra, who returned from Berlin last summer, where he had been a pupil of Joachim.

Mr. Spiering played among other numbers the first movement of the Beethoven concerto. The above mentioned journals mention his playing with unequivocal praise.

**Schlesinger's Music.**—Mr. Sebastian B. Schlesinger's music to Lord Tennyson's lines on the death of the Duke of Clarence, the dedication of which has been accepted by the Princess of Wales, is to be published by Novello, Ewer & Co. on December 14.

**Jean de Reszke.**—A letter from one of his intimate friends states that there is absolutely no foundation for the disquieting reports relative to Jean de Reszke's health. The famous tenor, it is affirmed, has no further trouble with his throat. He is engaged to sing in Paris this winter, and he has never been better fitted for the arduous work of opera than he is at present. It seems, however, that his American experiences taught him a lesson which he intends to profit by in the future. He worked altogether too hard while in this country, and, although he earned a great deal of money and reputation, both were expended in a considerable measure by his enforced idleness during the subsequent London season. Mr. de Reszke has a tolerable good opinion of us, but the memory of his season with Abbey & Grau is not sufficiently agreeable to tempt him back to America for some time.

**Jeff Brings Suit.**—Comedian Jeff De Angelis has brought suit against the Aronsons for breach of contract. He claimed he was dismissed without cause. At the Casino it was said that Mr. Aronson considered that the comedian dissolved his contract when he refused to appear in the vaudeville company.

**Scharwenka's "Mataswintha."**—Mr. Xaver Scharwenka has completed his opera, "Mataswintha," parts of which have been heard in New York in concert, and its first production will take place in Munich in the fall of 1893. Miss Felicia Kaschoska, who sang for several seasons at the Metropolitan Opera House, has been selected by the composer to create the title rôle, and is at present studying the part with Mr. Scharwenka. It is quite a compliment to Miss Kaschoska's gifts and ability to be selected to sustain this rôle.

**Nordica to Tour.**—Mrs. Nordica, who arrived by the Britannic of Friday last, will make a concert tour through the country.

**Seidl to go to Chicago.**—Mr. Samuel Bernstein closed an important contract with Mr. Seidl last Sunday, under which the well known leader will take his whole orchestra to Chicago next May, to play for five months in the vast building erected by Messrs. Mackaye, Pullman and their associates for the presentation of a Columbus spectacle upon a tremendous scale.

The orchestra will be reinforced for the purpose by the addition of a score of brass instruments and will number nearly 100 men.

In addition to conducting his orchestra at the daily performances given in the Columbus Building, Mr. Seidl will organize and conduct a chorus of 600 voices to be used in the spectacle. Representatives of the Chicago enterprise have been in New York for the past week arranging for the musical part of the performance. It is understood that Mr. Seidl will receive \$15,000 for his services, this sum being of course in addition to the pay of the orchestra.—"Herald."

**Oscar Eichberg.**—At a late meeting of the Music Teachers' Society, Berlin, Oscar Eichberg read a paper on Wagner's "Flying Dutchman." The fifty years' jubilee of this work will be celebrated next January 2.

**Portraits of Artists.**—The "Hesse Musik Kalender" contains portraits of Jadassohn, Grieg, Attenhofer, Bungert, Géza Zichy and Paul von Jankó.

**Selmar Bagge.**—The Basal Music School, which has just celebrated the twenty-fifth year of its existence, was presided over during that period by Dr. Selmar Bagge.

**A Bold Man.**—August Ludwig will give, December 8, at the Berlin Philharmonic a concert of his compositions. Among these are two movements in completion of Schubert's unfinished B minor symphony. The first is called "Philosophes Scherzo," the other "Schicksaal's Marsch." Another of his pieces announced for performance is "A

March Wind Overture." He will conduct in person the Philharmonic Orchestra.

**"Le Nozze di Figaro."**—This opera of Mozart's was given at the Royal Opera House, Berlin, for the 400th time on October 29. The first performance took place September 14, 1790.

**Rubinstein.**—"Unter Radberrn," a comic opera, in one act, by Rubinstein, is in preparation at Berlin.

**Messenger.**—The Théâtre Lyrique, the third Paris opera house, will produce Messenger's "Chrysanthème."

**Georg Henschel.**—The seventh season of Henschel concerts in London will last from November 3, 1892, to March 2, 1893.

**Frida Kretschmer.**—This soprano gave her first concert in Berlin on November 23 in the Römische Hof.

**Margarethe Eussert.**—This young pupil of Professor Klindworth gave a concert at the Bechstein Hall, Berlin, November 16, in which she displayed a well developed technic and a genuine musical feeling.

**Liszt's "Legende."**—On November 21 at the Philharmonie, Berlin, Liszt's "Legend of St. Elizabeth" was given after an interval of ten years. The performers were Rosa Sacher, Gisela Staudigl and Karl Scheidemantel.

**Clotilde Kleeberg.**—This lady will give two piano recitals in the Bechstein Hall, Berlin. The first takes place on the 23d.

**Elena Corrani.**—The well-known vocal teacher, formerly at the National Conservatory of Music here, is now busy at work at the Beethoven Conservatory, St. Louis, Mo., where she has a class of enthusiastic pupils. The proprietors, Messrs. Waldauer & Epstein Brothers, are decidedly pleased with her success.

## The Second Symphony Society Concert.

THE second concert of the Symphony Society, Walter Damrosch, conductor, took place at Music Hall last Saturday night, the usual public rehearsal occurring Friday afternoon before. This was the program:

PART I.	
Overture in G (first time in New York)	Cherubini
Composed for the London Philharmonic in 1815.	
Concerto No. 1, in B flat minor (for piano with orchestra)	Scharwenka
Played by the composer.	
Symphonic poem, "The Spinning Wheel of Omphale"	Saint Saëns
PART II.	
Scena and aria, "Mary Stuart"	Mrs. H. H. A. Beach
Especially composed for Mrs. Alves (new, first time).	
Mrs. Carl Alves.	
Symphony in E flat, "The Rustic Wedding"	Goldmark

The Cherubini overture is not new; for that matter one cannot imagine that it ever sounded new. It was first heard in this city at a Sunday night concert given by Mr. Anton Seidl December 20, 1891. It savors strongly of Mozart, particularly in the G minor section, the great master's symphony in that key being vividly suggested. Like most musical resurrections it was dreary to a degree, and yet it was written by a man who called Berlioz a charlatan.

Mr. Xaver Scharwenka played his interesting concerto in a most brilliant and sympathetic fashion, though his cantabile touch was all but ineffective, through the unresponsive quality of the instrument upon which he played. THE MUSICAL COURIER is ever quick to acknowledge the merits of the Knabe piano, but in this instance it can find no words of praise for this particular piano. It was dull-toned, shrill in the treble, tubby in the base. It was a mistake, to put it mildly, for the house to allow such an instrument to go upon a concert platform.

Mrs. Alves sang very well, but could make little out of Mrs. Beach's composition, which lacks dramatic blood, unity, and which in orchestration is crude and mannered. Yet Mrs. Beach shows talent and has assimilated much good music. The orchestra played very well, though the wood wind was not all that could be desired as to intonation, the clarinets being particularly at fault. The Goldmark symphony, or rather suite, with its sweet, pretty artificialities, was well given, however.

The third concert of the Symphony Society will take place on Friday afternoon, January 6, 1893, Saturday evening January 7, 1893, with the following soloist: Adolph Brodsky, violinist, who will play the violin concerto by Tschalkowsky.

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## Kingston Notes.

KINGSTON, N. Y., November 25, 1893.

THE concert given in the chapel of the First Reformed Dutch Church on the evening of Tuesday, November 22, attracted an unusually large and representative audience, which testified its pleasure by frequent and hearty applause.

The young people of the church, under whose auspices the concert was given, had engaged Miss Nellie Sabin Hyde, contralto; Mrs. Florence H. Jenckes, soprano, and Mr. John G. Belder, baritone, all of New York, and Mr. W. Whiting Predenburgh, the organist of the church, had gathered an excellent chorus, which he conducted with marked ability.

The "Rock-a-bye," by Neidlinger, and a capella chorus for ladies' voices, was perhaps the finest in point of execution and found instant favor with the audience.

Indeed all the chorus work was remarkably good, and the degree of intelligence and almost perfection of finish displayed in some of the numbers were highly creditable to both chorus and conductor.

Among the soloists of the evening Miss Hyde probably scored the greatest success, though it was hard to decide between her and Mr. Belder, whose rendering of "The Holy City," of Stephen Adams, took the audience by storm. A noteworthy feature of Mr. Belder's singing is his absolutely faultless enunciation of the words—a thing too often neglected.

Mrs. Jenckes appeared to the best advantage in the duet with Miss Hyde. Their voices are of similar timbre and blend most effectively.

Altogether the concert was of a degree of artistic merit rarely attained under amateur management, and the evening was most fittingly and pleasantly concluded by a reception to all participating in the entertainment at the house of Mrs. Dr. Decker.

## Indianapolis Notes.

INDIANAPOLIS, Ind., November 25, 1893.

THE music loving people of Indianapolis are very jubilant over the excellent provision made for musical entertainment this year.

We had the Schubert Quartet last Friday night at the Y. M. C. A. hall. This was the first appearance of Miss McCorkie in her native town, and every lady turned out to see her. As a reader she has no equal. Miss Bertha Clark, violinist, played in a charming manner Wieniawski's Legende and Souvenir De Haydn, Leonard. She was recalled three times.

Friends and acquaintances of Richard Schleuven will be pleased to know that he has reorganized his quartet: Richard Schleuven, first violin; Clarence Kleuk, second violin; James Ceurley, viola; A. Schellschmidt, 'cello. The first concert takes place at the School of Music hall on the 21st.

Mr. Chas. F. Hansen will give an organ recital at Franklin next week.

Miss Abernethy, who has been studying vocal music in New York city for the past two years, has returned to this city, where she will instruct a limited number of pupils in vocal and instrumental music.

Mr. Arthur W. Mason, a music teacher living at Columbus, Ind., reports business to be increasing. He has a very large class of scholars on the piano and organ.

Notice to Choirmasters of New York and Brooklyn. Your Christmas programs must be all in by December 12 at latest. Send them to

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## Musical Items.

**Callers.**—Ovide Musin, the violinist; Mr. Max Heinrich, Mr. Constantin Sternberg, of Philadelphia; Don Diego de Vivo, Miss Cecilia Schiller, the talented young pianist; Miss Marie Groebel, Mr. Nuñez, pianist; Mr. Aldrich and Mr. Arthur Mees were callers at this office last week.

**Sam Franko's Pupils.**—The violin pupils of Mr. Sam Franko were heard in concert at Steinway Hall last Monday evening, and as a whole did themselves and their teacher much credit, many of the pupils showing considerable talent as well as technical ability. The most important number was the "Intermezzo" from "Cavalleria Rusticana," arranged for strings by Mr. Franko, which was played by ten violin pupils in a capable manner. Miss Marie L. Heine was the accompanist.

**A "Jag" Opera.**—"The Isle of Champagne," libretto by Charles A. Byrne and Louis Harrison, music by W. W. Furst, was produced at the Manhattan Opera House last night by Thomas Q. Seabrooke and company. The music is beneath criticism, but Comedian Seabrooke is very funny. The operetta is a combination of alcoholic and bichloride of gold jokes. Paul Steindorff conducted a bad orchestra.

**Rhode Island M. T. A.**—The seventh annual meeting of the Rhode Island Music Teachers' Association will be held December 7 and 8. On Wednesday, December 7, a concert of compositions by Rhode Island composers will be given in Room 40 Conrad Building. The committee wishes to have a well balanced program, and cannot arrange for the performance of works not already submitted. On Thursday, December 8, the meeting will be held in Amateur Dramatic Hall, at 2:30 o'clock. The annual business meeting will be held, after which there will be a vocal recital by Miss Angelina M. Mulvey, soprano; essay, "Songs from the Teaching Standpoint," by Miss Fannie Clifford Thompson; piano recital, Edward F. Brigham; essay, "Training of Boys' Voices," by W. H. Arnold. This will be illustrated by boys from the choir of St. Stephen's Church. In the evening a concert will be given by B. L. Whelpley, pianist, of Boston; Mrs. William McClenahan, soprano, of Boston, and Miss Olive Mead, of Boston.

**Rosewald's Opera.**—J. H. Rosewald's three act comic opera "Baroness Meta," produced for the first time on November 18 at the Grand Opera House, San Francisco, proved to be an artistic and financial success, the receipts

running over \$3,000. Mr. Rosewald is one of the class of musicians whose work is apt to be meritorious, and we are not surprised at the success of his opera.

**Mamma Carreno.**—Information from Berlin acquaints us with the fact that Teresa Carreno-d'Albert has given birth to a girl child, and that D'Albert has composed a new piano concerto.

**Paderewski in London.**—Paderewski played at the Monday "Pops" on Monday, and gave a recital yesterday at St. James' Hall, the following being the program:

Suite, D minor.....	Händel
Fantasia and fugue.....	Bach-Liszt
Sonata, A flat.....	Weber
Barcarole.....	Chopin
Mazurka.....	
Valse.....	
Preludes.....	
Études.....	
Nocturne.....	Paderewski
Rhapsodie.....	Liszt

**Not True.**—An obscure trade journal in this city is responsible for the report that Tchaikowsky, Sofia Menter and Sapellinkoff will visit this country next spring under the auspices of the house of Steinway & Sons. Mr. Charles F. Tretbar, when interrogated by a representative of THE MUSICAL COURIER, said there was no truth in the rumor. This is on a par with the account which our misfit contemporary published about Otto Hegner having run away to Bombay. This is the first time we have heard of Otto Hegner running away at all. The story was first told about little Josef Hoffman and afterward denied.

**Miss Groebel at Bushy.**—Among her recollections of England Miss Marie Groebel has most pleasant ones of the days spent at Professor Herkomer's beautiful estate. The home life of this renowned artist is most interesting, and Miss Groebel intends to write out an account of it at some future day.

**Read The Musical Courier.**—A. Rubino, 1688 Lexington avenue, asks, "Who is it that is managing Paderewski this season?" A. Rubino should read THE MUSICAL COURIER and learn about Paderewski and all other musical people.

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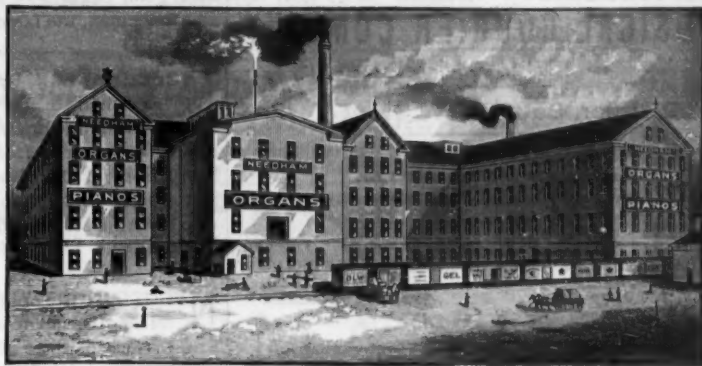
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All remittances for subscriptions or advertising must be made by check, draft or money orders, payable to the MUSICAL COURIER COMPANY.

ESTABLISHED JANUARY, 1880.

No. 666.

NEW YORK, WEDNESDAY, DECEMBER 7, 1892.

IMPORTANT matters pertaining to the great John Church Company, of Cincinnati, will be found discussed in the Cincinnati article in this issue of THE MUSICAL COURIER.

IN a recent trip through the West we were gratified to see the position in the trade of the Keller Brothers & Blight piano, made in Bridgeport, Conn. It shows the benefit of judicious advertising.

LESTER pianos are now to be found in many representative warerooms in all parts of the country. They don't make much noise about their doings, these Lester people, but they make pianos, and they make pianos that please the people, and in consequence the dealers, so the Lester people are prosperous and happy.

THE observations made upon trade matters in Chicago, St. Louis and Cincinnati, as well as in points of New York State, are from the pens of MUSICAL COURIER representatives who were at the places mentioned, and contain many items of news as well as comments on conditions found in the various towns. Representatives of this paper constantly visit points of piano and organ interest in order to keep our readers in touch with all that transpires in the trade.

SOHMER & CO., as usual, are again ahead of all other firms in their back page cartoons of the holiday weeklies. They have elaborate illustrations on the covers of "Judge" and "Frank Leslie's," and the former publishes in connection with the illustration good pictures of Messrs. Sohmer, Kuder, Fahr and Reichman, the famous Sohmer quartet.

MR. CHANDLER W. SMITH has resigned as chief salesman in the Boston warerooms of the Mason & Hamlin Organ and Piano Company, to take effect December 31. Mr. Smith will probably be heard from in the piano line, as he is one of the few and rare specimens of high grade piano salesmen who combine ability and thoroughness with gentility and address.

NEGOTIATIONS are pending for the establishment of another piano and organ house in the city of San Francisco. One of the parties is a well-known San Francisco piano man, the other a traveling representative of one of the best New York factories. The names of the parties are withheld for the present in order not to interrupt these negotiations by hasty publicity.

THAT good may come out of evil was probably never better exemplified than in the announcement of the formation of the Hallet & Davis Piano Company, of Cleveland, Ohio, with a capital stock of \$50,000. It will be remembered that when B. S. Barrett failed in that city it was supposed that the business was beyond redemption, but careful management has so developed the plant that it is among the prosperous piano enterprises of the town.

THE sale of Woodward & Brown pianos—the number of them which will have left the factory by the end of 1892—would surprise the founders of that old established house. And, too, would it be a source of personal gratulation over the success which attend the establishment of a name by the making of honest goods. Again, would they be delighted to view the improvements that have followed the general plan outlined by them so many years ago. It is a safe venture that among no one of the old line makes are there more instruments of a given old age now in an excellent state of preservation than the Woodward & Brown in proportion to the former output.

SOME of the most attractive and noticeable styles of cases that have ever been produced by the Fort Wayne Organ Company are those now being turned out by them. It is not an easy thing to contain something new in cabinet organ cases at this day of competitive designs, but the Fort Wayne will be found always up to date and, if anything, a little ahead. Then, too, the work on the cases and the materials of which they are composed call for special comment when one sees how very many shoddy and catchy cases are put forth nowadays with nothing to appeal to but the eye. Not so with the Fort Wayne; they are made to stay.

IT must be at one and the same time encouraging and discouraging for a dealer in Hazelton pianos to walk into their wareroom, as did a MUSICAL COURIER representative one day last week, and find it nearly depleted. It must be discouraging to find that he has not heeded well meant advice and placed his orders well ahead, and encouraging to see how widely the Hazelton is appreciated. If he meets a setback at the first sight of the showroom it must be gratifying to him to visit the factory and see all hands so busily working, and when he looks at some of the instruments coming through it must please him to know that his name is connected with that of Hazelton Brothers.

THE New York "World" of December 2 published the story of an escapade of a young man who, at the Thirtieth street police station, claimed that he was Ned Decker, "a son of a member of the firm of Decker Brothers." There is no Ned Decker, so far as Decker Brothers is concerned, the only son of John Jacob Decker being Mr. Wm. F. Decker, who happened to be out of town at the time.

THE pamphlet issued by the Chase Brothers Piano Company, of Muskegon and Chicago, gives a complete idea of the various styles of upright and grand pianos manufactured by this company, shows their system of construction and their upright scale, and has an illustration of their factory on the back page, and yet is so small that it can be put away in a vest pocket. It covers the ground of a catalogue and is as small as a miniature brochure. Send for one and look it through.

THE utter and depraved stupidity of the "American Art Journal" was never illustrated in a better and more convincing manner than in its issue of last Saturday. It publishes a number of abominable cuts supposed to be new, gotten up about 30 years ago by the late Albert Weber in an illustrated pamphlet of his; it publishes a correction of Blasius & Sons, which is an admission that the editor of the "Art Journal" is a half-witted individual, and it publishes over, an advertisement of Gildemeester & Kroeger a letter of a concern which claims to be making a piano called the "Wagner" and signs itself Kroeger & Co., and this letter is printed without one line of explanation as to who Kroeger & Co. are.

Strauch Brothers are called Stranch Brothers; Shriver & Co., Schriver & Co., and Wessell, Nickel & Gross, Wessel, Nickle & Gross, and the heading given by the "American Art Journal" to this ridiculous letter consists of five lines of large caps, while the new Stetson Company in Philadelphia gets two lines.

In order to accent its natural and incurable ignorance the "Art Journal" in that same issue on its first reading page prints a vile cut of Barnum's "What Is It" since he has grown a beard.

THE "Times," of Little Falls, N. Y., and the "Times," of Troy, N. Y., each report on November 30 that many workmen with their families who went to the Chicago factory of Roth & Englehardt, the action makers, have returned to the main factory at St. Johnsville, N. Y., and are glad to get back. They also state that the Chicago branch will probably be abandoned and the firm's energies centered upon their original plant. The items come to us too late for verification, but it is possible that they are true, at least in part, since it is well known that one large Chicago house upon whom Roth & Englehardt speculated has commenced making actions on its own account. It also appears last week that Roth & Englehardt discharged certain workmen who decorated their houses in honor of Cleveland's election. We doubted this statement at the time and so stated, because we cannot believe the firm to be so narrow minded.

If every Republican manufacturer discharged his Democratic workmen—and there were a goodly number of them around on November 8—and every Democratic manufacturer discharged his Republican workmen—even if there were not so many of them around on the same date—the business of the country would fall into the hands of the Populists, and it doesn't now look as though the people of that political faith are sufficient in number to support many piano concerns. Which the same is very simple political economy, and teaches that it is best to keep one's business enterprises and one's political convictions as two separate and distinct things that shall not be allowed to become so familiar as to breed contempt—in one's workmen.





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CLAMBAKE "Harry," otherwise known to the public at small as Harry E. Freund, the composer of "Foolletons" in "Sport, Music and Drama," has severed his connection with that overwhelming sheet by request. The request was a peremptory one and came from Mr. Blakely Hall, the owner of "Sport, Music and Drama." As there is but one "Clambake" in the city his place consequently cannot be filled. Mr. Al Neumann will keep tabs on the piano trade in the part of the sheet that was once a "Foolleton." "Alas, poor Clambake!" this is the cruellest blow of all.

CONGRATULATIONS are in order with Messrs. Behr Brothers & Co. In the first place their October and November business, both wholesale and retail, was thoroughly satisfactory, the retail exceeding that of any other two months. Then they have succeeded in gaining a reapportionment of space at Chicago, having now 340 square feet instead of 250 as first given them. And, again, they have been honored by an order for five special upright pianos which will adorn the five bridal chambers of the new Waldorf House at Fifth avenue and Thirty-third street.

When completed this hotel will probably be the handsomest structure of its kind in America and the most expensively furnished, and the fact that the Behr pianos have been selected is a matter of which the firm may be justly proud. These particular instruments will be finished in white and gold, in cases of the style of Louis XV., and it is expected that one of them will be on exhibition at Behr Hall within a week.

#### N. STETSON COMPANY.

UNUSUAL interest attaches to the Steinway change in Philadelphia, which brings into existence a new concern in that city and transfers an agency of 36 years standing, at the same time consolidating an old established business there with the new company. The "N. Stetson Company" will begin active operations on January 1 with Mr. William Steinway as president. The entire stock of Steinway pianos in the possession of Messrs. Blasius & Sons has been purchased at the wholesale price paid with freight added, and will be turned over to the new N. Stetson Company on December 31.

Some other piano, the make of which is not yet decided upon, will be chosen to supplement the Steinway in the same manner as the A. B. Chase now does with the Lyon, Potter & Co. concern in Chicago, and in addition, the Bradbury and Webster will be run. An organ has yet to be selected, but it will probably be the Fort Wayne. No particulars are as yet forthcoming concerning the personnel of the new business.

#### WORKMEN TO ORGANIZE.

A NUMBER of weeks ago THE MUSICAL COURIER predicted a national association of piano makers that should embrace the various subdivisions under which the unions are now formed, and which should include the men in New York, Boston, Chicago, Baltimore and the smaller piano producing towns. The matter has been quietly working ever since the defeat of the varnishers in their strike in New York in 1890. It then became plain to them that a shutting down of New York shops meant advantage for Chicago, Boston and other places; advantage in which they could not share, even in their distress, without a consolidation of interests all along the line.

The formation at that time of the nucleus of an association of manufacturers presented to them another obstacle which they had not counted upon an encounter with. The clearer headed men saw the trend of things and resolved to give in and bide their time. From then until now, very quietly, very carefully, very thoroughly, they have been striving to accomplish the formation of a compact body that will be able to act simultaneously in every factory in the United States.

The New York "Tribune" of December 4 contains the following:

BOSTON, Dec. 3.—It is learned here that the piano workers of Chicago, New York, Philadelphia, Boston and other centres of the piano manufacturing industry have decided to organize a national union. The formation of a national union was initiated by the Piano Varnishers and Polishers

Union of this city, and they have applied to the American Federation of Labor for a charter. Immediately upon the receipt of a charter a national convention will be held, and the union organized.

There are six lodges of piano makers and two lodges of piano varnishers in this city. They have for a long time been discussing the advisability of forming a national organization for the purpose of keeping up their wages, which, they say, have been reduced considerably during the past year or two.

Delegates have recently visited Chicago, Derby, Erie and Norwalk, and the men there are in line.

It is all but a confirmation of THE MUSICAL COURIER'S statement. The strike, which will come when, in the estimation of the men, it will be most effective, will be for hours, not for wages, and with a united body it will be a fight to win. Which side will win time alone can tell. But the men are not so docile as they would appear.

#### TO WHOM IT MAY CONCERN.

340 NORTH SECOND STREET,  
PHILADELPHIA, PA., November 26, 1892.

Please take notice that I have sold my business heretofore carried on at above address to the C. F. Zimmermann Company, of Dolgeville, N. Y., who assume all assets and liabilities.

Bespeaking for my successors the good will shown to me for the past ten years, I remain, Respectfully yours,  
C. F. ZIMMERMANN.

DOLGEVILLE, N. Y., November 26, 1892.

Referring to the above, we beg to state that we shall henceforth be able to fill all orders for the C. F. Zimmermann patented autoharp, and C. F. Zimmermann's publications of his new system of "Notation of Music" promptly.

Our large and well equipped factory at Dolgeville, N. Y., will enable us to increase the production in accordance with the daily growing demand.

Having concluded arrangements with Mr. Alfred Dolge to act as sole agent for the sale of the C. F. Zimmermann patented autoharp and the C. F. Zimmermann publications, all orders, remittances and correspondence should be addressed to Mr. Alfred Dolge, 122 East Thirteenth street, New York. Respectfully yours,  
C. F. ZIMMERMANN COMPANY.

This notice was mailed by Mr. Zimmermann and it was therefore a matter of surprise to find the following press dispatch published last Saturday:

Alfred Dolge Sued.

PHILADELPHIA, Dec. 2.—Charles F. Zimmermann, a manufacturer of musical instruments in this city, to-day began equity proceedings against Alfred Dolge, the noted philanthropist, to recover his business. He claims that Dolge brought the business for removal to Dolgeville, paying \$63,502, and giving 650 shares of stock of the Little Falls and Dolgeville Railroad in payment. Zimmermann now claims that this stock is worthless and he wants the courts to prevent, by injunction, the transfer, and compel the surrender of the business on tender of the stock.

Mr. Dolge was out of town and no direct information on the subject could be gained. It is, however, learned that the matter is to be adjusted and the Zimmermann plant removed to Dolgeville, as indicated in above notice.

#### Baylies' Play.

He Wants Back Money Lost at Faro.

COLUMBUS, Ohio, November 30.

THE recent flight of Gustavus Baylies, the crooked piano dealer of this city, leaving creditors to the tune of \$10,000, resulted this morning in his wife instituting suit against Jacob Webber and C. H. Putnam, local sporting men, to recover \$500 lost by Baylies at faro.

It is understood that Baylies has fixed up a scheme to get himself out of jail at St. Louis, where he is now confined, and that he wrote to Mr. Webber a few days ago threatening to bring suit for his losses unless money was furnished to assist in extricating him from his predicament in St. Louis. Webber refused, on the ground that Baylies had made no large losses at the former's place.

This is from the Cincinnati "Enquirer" of December 1, and all that need be said is that Webber is probably telling the truth when he says that Baylies made no large losses at his establishment. This is only one other of Baylies' tricks, and his wife is advised to ask Mrs. Baylies, of Brooklyn, whether Baylies was not in the habit of playing similar tricks before Mrs. Baylies No. 2 knew him.

#### Down Town Depot.

THE Automaton Piano Company has opened a down town depot at 152 Broadway. The company has its retail warerooms at 15 East Fourteenth street.

—With thanks, acknowledgment is made of the receipt of a photograph of Behning & Sons' workmen, grouped outside the factory, with Henry Behning and his brother in the centre and Henry Behning, Sr., represented by a portrait in the window.

#### Obituary.

Andrew Brown.

ANDREW BROWN, of the piano plate making firm Brown & Patterson, Brooklyn, N. Y., died a week ago yesterday at his home, No. 145 Penn street, Brooklyn, after a short illness.

He was of Scotch birth, having been born in the land of the thistle in 1818. He came to America in 1836, and from then until the time of his death he was actively engaged in iron molding, a trade in which he was a recognized expert. His wife, a son and a daughter survive him.

MR. CHARLES H. PARSONS is one of the busiest men in the music business in New York city. His work covers not only piano making and organ making, but the details incidental to the handling of small musical merchandise. But of all his interests probably the Needham pianos and the Needham organs take most of his time, for the business has grown to such immense proportions, with ramifications in every State in the Union, that an average worker could scarce hope to cope with the difficulty of details which he so conscientiously attends to.

The Needham factory is one of the largest combination—piano and organ—factories in the East, and its product finds ready sale wherever the merits of the instruments are known. And the old name of Needham, which dates back for generations, is too potent a factor in the selling of these goods.

#### Trade Notes.

—Mr. B. Shoninger, of New Haven, is at Hot Springs, Ark., for his health.

—Rich & McVey, of Indianapolis, are now a full fledged John Church concern.

—S. V. Harding, of Seymour, Ind., has opened a branch store at Evansville, Ind.

—Mr. Hermon W. Day, of Baltimore, passed through New York on Monday on his way to Boston.

—W. B. Sparkman is traveling through the Rocky Mountain States for the Pease Piano Company's Chicago branch.

—J. M. Lenz, of San Diego, Cal., has sold his music business to his former partner, Charles Seiber, who will continue at 1031 Fifth street.

—Among the passengers on the Spree, which had to return to Queens-town last week, was Mrs. Nordheimer, wife of the Toronto piano man.

—A Mr. Blumenberg, of Terre Haute, Ind., has purchased W. T. Hoskin's music store at Brazil, Ind., and took charge on December 1.

—Mr. M. Meabolt, of Manistee, Mich., is about to open a new music store, in which he will be assisted by Mrs. A. B. Wilson, a local teacher.

—The chamber of lyrics of the Paris instrument makers at a meeting held October 25 discussed the Chicago exposition. The president announced that the house of Erard would not be represented there in any form. Still, thanks to the labors of Mr. Thibouville-Lamy, the French instrument makers will be brilliantly represented.

—The firm of Smith & Nixon, the piano dealers at 622 Fourth avenue, are losers to a considerable amount of money by the nearsightedness of a gentleman a few days ago.

The firm occupies two stores as their place of business, which up to last Monday had two entrances. On that day a large plate of French glass was affixed to the front portion of the southern store, where the front door formerly was. The glass was an excellent one and very transparent—so much so that if one did not examine closely he would not discover it at all.

About 5:30 o'clock yesterday afternoon a gentleman, whose name could not be learned, attempted to enter the store by the window that had formerly been a door. He was evidently nearsighted, for he walked rapidly up to the glass and on through it. Large pieces fell all around him, but he was unhurt. After paying for the breakage he left the store without divulging his name.—Louisville "Commercial."

—Eldredge P. Blackwell, an aged man, was the victim of an outrageous assault at the piano factory, 520 Harrison avenue, last evening. Mr. Blackwell is an employé in the building and completed his day's work at 5 o'clock.

Ten minutes later he was found on the stairs leading to the street with the blood pouring from a gash in the back of his head.

When he was brought to he said that he had been struck from behind with a piece of iron pipe while he was coming down stairs.

It was thought that his skull was fractured, and he was removed to the City Hospital, where it was found that his wound, though painful, was not serious.

He was not robbed, and does not know who it was that struck him. Neither can he give any reason for the assault.

Mr. Blackwell is 60 years of age, and lives at 127 School street, Jamaica Plain.—Boston "Globe," November 29.

This is the factory of the McPhail Piano Company, and they will probably thoroughly investigate the matter.

—The union piano makers in Hazleton Brothers' shop, University place, have won a strike against the continued employment of a foreman disagreeable to them. The shop union and executive committee of the Pianomakers' union were at first unsuccessful in securing the discharge of the overseer, but after the men struck and the strikers sent another committee to the firm, the latter agreed to arbitrate the trouble. The foreman was transferred.—"News," December 2.

The strike lasted but a portion of a day, and did not seriously interrupt business.

PARTNER WANTED with \$900, to go in equal partnership in city of 40,000 inhabitants. A fine chance. Address S. L. C., care of THE MUSICAL COURIER.

SALESMAN WANTED—To sell musical instruments to the large trade west. Must understand the business thoroughly. A good position to the right man. Apply to A. E. BENARY, 63 White street, New York.

ORGAN TUNERS WANTED—Good wages and steady employment. Address the factory at Washington, N. J., or our office, 292 Broadway, N. Y., NEEDHAM PIANO-ORGAN COMPANY.



# CHICAGO.

THE statistician who would state that there are 50 wareroms in the city of Chicago where one can purchase pianos or organs would strengthen the public confidence in his profession, as the statement embodies the truth. There are in that city now in active operation just 50 such establishments. Boston has less than 25; New York less than 35; Philadelphia less than 30, and all other cities less than 20 each. The mathematical mind will not excuse any intelligent person who would plead as an apology for not understanding the situation that these figures are confusing. They are decidedly plain and exceedingly instructive. For those who claim that Chicago is merely a wholesale or jobbing distributing point these figures are also valuable, for they prove that Chicago has an immense local retail piano and organ trade. Hence every manufacturer of pianos and organs in the United States should aim to be represented there in one form or the other, either with a branch house or through some dealer or distributor.

## Community of Interests.

A point has now been reached that indicates the necessity of the broadest policy of all the members of the trade in dealing with the Chicago question. Western and Eastern concerns can no longer be considered as separate, for the laws of trade have established a community of interests affecting both sections and all sections of the country, if not equally, at least mutually. The relative equality can be attained and retained by each firm only by means of sound business judgment.

If we look over the ground carefully we shall find that this community of interests is based as much upon the keen insight of the Eastern manufacturer as upon the condition created by the energy of the Western piano and organ men. A general survey of the field shows us many Eastern firms thoroughly identified with the future of the Chicago music trade.

The Chickering is directly identified, their name being associated with a large Chicago house, the Chickering-Chase Brothers Company being one of the best known Chicago piano firms.

The Manufacturers Piano Company was organized as a representative of Eastern made instruments, and the Weber piano and Mr. Wheelock's interests are Western in sinew and strength, to prove which it is only necessary to mention the names of the three Western men at the head of the Chicago division—Messrs. Curtiss, Wright and Dederick.

One thousand two hundred Schubert pianos taken this year by the Chicago Cottage Organ Company associate Mr. Peter Duffy very significantly with the West.

The Pease Piano Company has its extensive plant in this city, but its Western interests, as represented by its Chicago branch house, are highly important. Mr. Chas. H. MacDonald, at the head of the Chicago house, has been penetrating with the popular Pease piano into new fields of the West, besides cultivating the old ground with unmerciful energy, and Pease pianos planted in all Western States make the West as important to the Pease Piano Company as the East is to it.

For many years past the great outlet of Hallet & Davis pianos has been at Chicago. The W. W. Kimball Company this year takes more Hallet & Davis pianos than in any one former year. This association of interests, together with a branch house of the Hallet & Davis Company at Cleveland, makes the West the chief section for the disposal of these pianos.

The Shoningers are Eastern piano manufacturers, yet it is apparent to all that they are as much interested in their Western branch house at Chicago as in their Eastern business. These interests cannot be divided; they are identical.

Individual members of the firm of Steinway & Sons are among the chief stockholders of the Chicago firm of Lyon, Potter & Co. The Steinway interests in Chicago are vast and have a direct bearing upon the handling of the Steinway piano all over the West. No one can doubt that the future of Chicago trade is of paramount interest to Steinway & Sons.

The New England Piano Company, of Boston, is

directly influencing Chicago trade through its large branch in that city. Mr. Scanlan is a Boston piano manufacturer, but we venture to assert that he is as much interested in the Chicago piano trade as any indigenous Chicago piano manufacturer.

The Everett piano is made in Boston, yet the great bulk of these instruments has been placed through its Western connections—the Cincinnati John Church Company and the Chicago Root & Sons Music Company. The Everett piano is an Eastern piano as far as its plant is concerned, but this plant would be stunted and impossible of growth without its Western factors.

The Estey organ and Estey piano interests have for many years been represented by the Estey & Camp houses at Chicago, St. Louis and Des Moines. The volume of transactions of these houses with these Eastern instruments has been immense and remains unabated, so that Estey & Camp continue to be classified among the leaders of Western trade.

This naturally associates in our minds the trade of Decker Brothers in the West, where these pianos are disposed of in great quantities by the Estey & Camp houses and D. H. Baldwin & Co. and their connections. Are not Decker Brothers as deeply interested in the West as any Western house itself? Certainly.

The Emerson piano has always been a prime Western favorite, and thousands upon thousands of Emerson pianos are in use in Western homes. The company has indicated how its Western sentiments run by leasing a large place at 218 Wabash avenue, Chicago, where, after January 1, the Western Emerson branch house will be opened. Mr. Northrop, the manager, who has been with the Kimball house about 20 years, is certainly a representative Western piano man. The Emerson move is therefore another coincidence to be applied to the general argument that East and West are identical.

Vose pianos are virtually pouring into Western territory, the great firms beyond the Alleghanies "consuming" them by the thousands, Detroit, St. Paul, Omaha, Kansas City, St. Louis, Indianapolis, Cleveland, Toledo, and finally Chicago taking about 2,500 this year. Another 1,000 go to the rest of the country, including the Pacific Coast. Vose and West are identical terms in the Vose office, and rightly so.

With the firm of J. & C. Fischer the same argument holds good. Lyon & Healy, of Chicago, and the Baldwin houses take several thousand Fischer pianos a year. Then there are other Western points supplied by the firm here directly which will approximate the total of Fischer pianos sent into the Western trade circuit this side of the Rockies to 3,000 a year, with the rest of the country to hear from. One or two members of this firm can be found in the West at nearly all times in the year.

The interests of the Eastern piano and organ manufacturers are therefore as intense in the West as those of the Chicago manufacturers, and as to Chicago itself, it is as much a pivotal point to the men of the East as to those of the West and of Chicago *per se*. The community of interests is firmly established.

## Firms With Local Trade.

To emphasize this fact let us observe the associations existing between Eastern piano and organ manufacturers and Chicago local dealers who do a large retail trade but do not penetrate beyond Chicago environs, leaving the wholesale trade with the manufacturers.

The Eastern manufacturing firms who have strong representations in Chicago and who are intimately identified with the local retail trade there are Sohmer, Steck, Briggs, Stultz & Bauer, Behr Brothers & Co., Brown & Simpson, Hazelton, Knabe, Sterling, Kranich & Bach, Wegman, Gabler, Krakauer, Newby & Evans, Behning and others. These pianos are pushed vigorously by floor salesmen and large lots of them are constantly sold to the best citizens of Chicago.

To some extent these firms are as much interested in Chicago as the others who do a wholesale trade through that city because of the reason that a difference of opinion exists as to the method of obtaining the best results in Chicago, some firms favoring retail representation only, others inclining the other way, as shown in this article.

## Chicago and Eastern Trade.

On the other hand, Chicago takes a rather vivid interest in the Eastern retail trade. This side of the Alleghanies, north of the Potomac, the Chicago Cot-

tage Organ Company disposes of over 5,000 of its annual output of 18,000 organs. The Conover pianos are sold in the same section by some of the best houses in it.

Kimball pianos are sold regularly in Washington by Metzgerott, in Baltimore by Sutro, in Philadelphia by Fleming, in Pittsburg by Mellor & Hoene, in Rochester, in Buffalo, in Boston and in other cities. Kimball organs ditto.

The Story & Clark organ is as well known in the East as it is in the West, some of the largest and best Eastern firms handling these beautiful instruments. The Newman Brothers Company have a large outlet here in the East through their New York connection.

Other Chicago manufacturers, such as Geo. P. Bent, with his Crown piano and organ, are driving for Western trade particularly, and it is a fact, with this latter firm for instance, that the demand is constantly ahead of the supply. But this condition seems to be chronic with Chicago piano and organ manufacturers, as well as with Lyon & Healy in their large musical instrument factory.

The healthy competition between the East and the West should therefore be viewed as the result of the generally healthy condition of the trade itself. Eastern and Western interests are in reality one and the same. Individual cases will be observed which disclose retrogression and decay, but this phenomenon is seen in all trades and at all times, and in most cases it will be found that the causes to which the condition is to be attributed are chiefly individual and particular ones, and not general. When they are general the whole trade goes to pieces. That they are strictly particular and individual is shown by the fact that the piano and organ trade was never in such a flourishing condition as at present.

## Gossip.

Mr. Munn, of the Loring & Blake Organ Company, Worcester, took a look at Chicago trade last week. Mr. Munn was mum and extra dry, and we could not get a pointer from him.

Owen and Spicer, of the McPhail Piano Company, were taking in sights of business at Chicago last week. Mr. Owen avers that no new partner is coming into the concern.

Mr. Geo. W. Tewksbury, of the Chicago Cottage Organ Company, is preparing to visit Europe for the first time, the departure being set for early in January. Mr. Tewksbury has for 15 or more years been at the head of the manufacturing and technical department of the company, and has had no time for as much as a temporary vacation. He will now take a good one, during which he will divest himself entirely from all affairs of business, his time to be devoted exclusively to travel and the culture of his artistic tastes. It will not be amiss to state in this connection that Mr. Tewksbury, in preparation of this feast of the mind, has been studying the German and French languages, giving himself entirely up to these pursuits in the evenings. His proficiency in these foreign tongues is such that he will be enabled to enter European Continental life in touch with the people and prepared rapidly to absorb the intellectual and artistic spirit of the day. The *fin de siècle* movements are simply rushing along at an unprecedented gait, and as Mr. Tewksbury is a philosopher, he will have abundant opportunities to compare facts and practices with his own theories—a pursuit which makes practical philosophy a source of unbounded pleasure.

It may incidentally be mentioned here that Mr. Tewksbury's interests in the Chicago Cottage Organ Company amount to \$500,000 cash. For a young man of 40 his career has been most marvelous.

It is our pleasant duty to make allusion to the extraordinary success of R. S. Howard, Esq., the traveling representative of the New England Piano Company, of Boston. Howard covers the whole country twice a year; he meets nearly every man of importance in the piano trade of this land. He very naturally has dealings with a limited number only and yet he is universally liked and respected by all who meet him—business or no business. He is thoroughly acquainted with all conditions of the trade, and there is virtually no limit to his exhaustive trade information. Personally, he continues to conduct himself in a manner worthy of the best examples, and—thanks be to the Lord—he hasn't got the slightest indication of a



"swollen head." His hat fits him. Mr. Howard was in Chicago last week.

Platt Gibbs has made a success with the Stultz & Bauer piano. It is a good piano and deserves success.

The Schaeffer piano, made at Oregon, Ill., is in such demand that orders cannot be filled to the satisfaction of the customers.

Geo. W. Carter, who has been with the Rice-Macy Company, has left for the East. His help was valuable in organizing the factory.

One word we wish to add. The Southern trade will soon become debatable ground between the Eastern and Western manufacturers.

## ST. LOUIS.

THE centripetal force of St. Louis commerce extends over a vast territory and influences the tendency of many concerns whose trade is held by the conservative methods that distinguish this great community. It must be admitted that the music trade press has been neglecting this city, yet, on the other hand, St. Louis piano and organ firms have been somewhat reluctant in "blowing their own horns," and this may account for the real modesty of music trade editors, who, with similar reluctance, hesitated to some extent to interfere with the local custom. As the motive in both cases was the same, no charge of willful neglect can be brought against the music trade editors.

St. Louis trade in the music line has continued above the average in quantity and in prices secured. Competition is active, but not, like in some cities, ruinous. The houses manifest a desire not to cut the profit out of their sales, and although there is no mutual admiration society among the members of the trade in that town, the firms are getting along very nicely without traducing each other.

Of late no list of firms and of piano and organ representatives in St. Louis has been published. We propose to give the latest information on this subject if for no other than the publishing of a reference record, although the list is interesting for various other reasons.

### The Representation.

JESSE FRENCH PIANO AND ORGAN COMPANY.

Chickering. Pianos. Briggs.  
Vose. Organs.

Fort Wayne.  
J. A. KIESELHORST.

Knabe. Pianos. Hallett & Davis.  
New England. Kimball.  
Miller. Hallett & Cumston.  
Blasius. Emerson.

Organs.  
Kimball.

BOLLMAN BROTHERS COMPANY.

Steinway. Pianos. Fischer.  
Gabler. Keller Brothers & Blight.  
Lindeman. Webster.

Needham. Organs. Farrand & Votey.

KOERBER PIANO COMPANY.

Krakauer. Pianos. Wissner.  
Jewett.

ESTEY & CAMP.  
Pianos.

Decker Brothers. Estey.  
Organs.  
Estey.

CHAS. DRUMHELLER.  
Pianos.

Mason & Hamlin. Schaff Brothers Company.  
Mathushek & Son.

Organs.  
Mason & Hamlin.  
B. F. BOBHITT.

Weber. Pianos. Wheelock.  
Stuyvesant. Kutzmann.

Organs.  
Story & Clark.  
A. SHATTINGER.

Kranich & Bach. Pianos. Starr.  
Everett.

F. BEYER.  
Pianos.

Gildemeester & Kroeger. Chase Brothers.

A. E. WHITAKER.  
Pianos.

Bradbury. Henning.

Organs.  
Wilcox & White.

H. ELSNER.

Pianos. Smith & Barnes.

Bush & Gerts. MRS. WELSH.  
Pianos.

Brown & Simpson.

P. G. ANTON.  
Pianos.

McCammon. BALMER & WEBER.  
Pianos.

Steck. Behr Brothers.  
Cornett. Pease.

MERKEL & MERSMAN.  
Pianos.

Ludwig. Cook.  
T. H. SMITH.

Pianos. Harrington.

This gives a general résumé of the pianos and organs handled by the St. Louis firms.

A certain F. Schrader sells pianos furnished (it is alleged by Mr. Peck through Kieselhorst) without any name and he then stencils them. There is also sold at T. H. Smith's warerooms a piano called the Standard, but this piano is not sold to Smith by the Standard Piano Company, of Cincinnati. The latter company is the only legitimate Standard Piano Company in the United States.

### Individualities.

The business of the Jesse French P. & O. Company has grown to remarkable dimensions throughout the West, South and Southwest. The St. Louis house is under direct control of Oscar A. Field, and Mr. Lumsden is also to be found there. Jesse French himself is constantly at Nashville. It is probable that one of the branch houses may change hands, but this, if it goes through, refers to the smaller branches. The firm has built up a large Chickering trade and is doing enormously with the Vose piano.

Mr. Edward M. Read continues to guide the trade of the St. Louis house of Estey & Camp. A very large stock is carried here, as it is necessary to be prompt in filling the orders of the smaller dealers throughout that territory.

Bollman Brothers Company also carry an extensive stock and are now engaged in disposing of the balance of the Kansas City stock. This house carries hundreds of instruments. The first floor is occupied by the Bollman Music Company (a separate affair), controlled by Mr. Herman Bollman, who has just gotten over a severe illness.

The Shattinger establishment carries, besides the stock of pianos, a large assortment of musical merchandise and sheet music. Other firms also deal in these lines, but at Shattinger's they seem to be handled in the best shape.

Whitaker, who handles F. G. Smith's goods, has bright prospects of gradually becoming an important factor in the St. Louis music trade.

Beyer is doing an excellent trade with Gildemeester & Kroeger's pianos, which are highly esteemed by St. Louis musicians.

The wareroom of the Koerber Piano Company is kept in the very best of order and makes an attractive front. This company does the largest piano renting business in St. Louis.

Mr. Drumheller is pushing his trade with energy and proposes to sell only such goods as he can conscientiously recommend. He is a hard worker and deserves success.

Kieselhorst has developed with great rapidity. The energy he formerly expended on the Miller, with little result, is now being brought to bear upon the Kimball with gratifying returns. Mr. Kieselhorst enjoys an excellent reputation and has a large personal constituency in St. Louis.

Mr. Oscar A. Field is about erecting a palatial residence in the new section of the city, which is developing with a rapid gait. West St. Louis contains hundreds of new private residences on the boulevards, every one of which is a small palace.

Outside of the piano and organ firms that carry

musical merchandise there are about 15 small firms engaged exclusively in that line, and they do cut prices unmercifully. Their expenses are small, and they can get along with a ridiculously small stock, and they simply kill all the profit.

In summing up we can say that the piano and organ trade of this great Western city is in a normal, healthy state, with prosperity of the section about St. Louis and the territory controlled by it favoring the continuation of the condition.

Nothing is now said of piano or organ manufacturing, the rumor of six months ago on that subject being suffocated. A small piano manufacturer is at work making "the finest pianos in the world," but then every city has just such a piano manufacturer. It is amusing to observe this peculiarity of the small makers in the various cities, who, in each instance, make "the finest pianos in the world," and who always prove their claim by making a few pianos a year, which shows how large the demand is for "the finest pianos in the world."

## CINCINNATI.

TO all appearances the three Cincinnati piano manufacturing houses seem determined to forge rapidly ahead in their respective industries and get as many Cincinnati pianos into the market as possible between now and New Years to test the maximum of their capacities. They have all been pleasantly disappointed, because of the demonstrated fact that their instruments have found ready outlets, but this very condition has not given them time clearly to estimate the future possibilities under existing circumstances. That a market is ready for Cincinnati pianos is now an assured maxim, but whether this market can be made universal all over the country is not definitely understood. Whether Cincinnati will be able to compete with Chicago in natural rivalry and in the unquestionable advantage the latter city possesses as an industrial and commercial emporium are also open questions.

The full outputs of the present piano factories will always find a market, but Cincinnati enterprise would never cease with three piano factories if these can be made to pay. Hence the above speculation.

### Krell Piano Co.

The Krell Piano Company is now in its extensive new factory at Richmond, Harriett and Ninth streets, and will soon be prepared to fill all orders promptly. The rapid rise of these young people is rather remarkable, and although the elder Mr. Krell, who has a large and old-established retail trade, can always dispose of the pianos of the Krell Company without much trouble, the young men of the concern decided long ago to open a larger market than Cincinnati and its environs offered, and Krell pianos are sold in all sections of the Union. The instruments are a success and sell readily wherever introduced. An illustration of the extensive plant will shortly be published in this paper.

### Standard Piano Company.

We merely desire to call attention to the fact that the factory of the Standard Piano Company is located in Cincinnati. If dealers or purchasers find a piano offered to them called the Standard piano they must have it understood that it is made in Cincinnati by the Standard Piano Company. If the parties offering Standard pianos refuse to guarantee this the reason can be learned by applying at the office of THE MUSICAL COURIER. Beware of a stencil Standard piano sent out by New York stencil frauds.

### Baldwin Piano.

Last month reference was made to the thoroughness of general workmanship and care and attention of detail that characterize the construction of the Baldwin piano. The good effects of these theories and practices continue to be felt in the increasing demand for these pianos and the satisfaction they give to those who are using them. It appears to us that some of the original methods introduced in the Baldwin piano works, in the system of construction and



the superb case designs, must bear rich fruit and bring larger orders than ever to this prosperous concern.

### John Church Company.

The John Church Company (with its headquarters in Cincinnati) has purchased the stock, good will and business of the Root & Sons Music Company, of Chicago, and will take possession on January 1. Mr. E. V. Church, who is in charge at Chicago, is ill at his home in Evanston and no details could be had at the Chicago end. The building was until recently his personal property and remains so unless included in this transfer made mention of above.

The absorption of the various corporations, which took place in theory at the time of the formation of the new John Church Company, is now being carried out in practice, and we may learn at almost any time of other changes to conform with the theory of the new company.

After having spent \$6,000 to \$8,000 on repairing and improving the present wareroom the company has been induced to remove to the new building corner of Fourth and Elm streets when completed. It is rapidly approaching finish and we may be able to find the company in active operation in the new location by May 1. This step may be better understood when we state that the owner of the new building is Mr. Hooper, who by a happy coincidence is the president of the John Church Company. We can assure him that he will find his new tenants most agreeable and most prompt in the payment of their rent and in all respects worthy occupants of a new and comfortable business establishment, which will now be arranged to meet the many requirements of so large and varied an institution.

The manner in which Frank W. Lee, Esq., has managed to push and build up the trade of the Everett piano distinguishes him as a piano man of high rank, particularly when we consider the difficulties he has had to encounter in satisfying those who suggested that the Everett piano was by no means intended for musical purposes from the artistic point of view. Under Mr. Lee's exquisite manoeuvring it was seen that he proposed to create the impression that this very thing was intended, viz., to rank the Everett as a piano of artistic qualities from the musical view point. Mr. Lee may not be a musician himself; we venture to say this because a business man who is at the same time a musician (and there are many such in the music trade) would never have taken the risk such a course involved.

Mr. Lee determined to force the Everett into a sphere far above what its qualities and ingredients justified and to an extent he has succeeded. What has been accomplished by him is wonderful enough. When we take into consideration the cost and the quality of the Everett piano and then look at Lee's work we are not far from amazement at his abilities, and all the praise lavished upon him by his Cincinnati competitors (if he has a competitor) seems amply justifiable. There were, however, some advantages in his favor in the existence of an apparatus or machine which, by careful operation, could be made useful in disposing of Everett pianos. Others have had such machines, but could not operate them; Mr. Lee worked his for more than it was worth and that is a high compliment to his sagacity. The men in the Church combination all through Western States and piano territory were inoculated with the Lee virus and soon they began to preach about the Everett, until they also all now believe that it is a real fine piano, and those who have any judgment and know that the claim is, of course, without foundation, have become inspired with the Cincinnati commercial idea and preach just the same as a matter of business. But Lee is behind it all.

In fact he has inspired the factory forces at the Boston institution. We know from absolute experience that some of the most intelligent men in the Everett Piano Company's factory, men whose words are as good as their bonds, and whose veracity is unquestioned, are convinced that the Everett piano is an artistic product, and even Colonel Moore would swear to it. There is an infection in the inspired energy and ambition of such a man as Frank W. Lee, and it goes out from him to all those who have the good fortune to be in touch with him. He has made those factory people believe the same thing the agents believe, and the latter are his disciples, too. If anyone

at the Boston factory doubted, why all Mr. Lee had to do was to show what the agents were getting for these Everett pianos, and they did get and are now getting enormous prices when the quality and grade of the piano are considered.

And then Lee has shown great aptitude in his method of advertising the Everett. It is genuine, judicious advertising in most cases. In some isolated instances his phraseology was stretched a little too far, and again he failed to put his money in those publications where the most good could have been done, the obscure papers getting relatively too much, but on the general average he was far ahead and beyond the piano men of to-day. Neither did he seek for his examples among the dusty files of old piano houses or among the commonplace advertisers of the day; he was original.

In Boston he has had a coadjutor second to none in the piano line for the particular benefits that could possibly be derived through him. If more time had been at his command Colonel Moore would have made a more intense impression upon the general outside trade than he has.

He was too much confined to his work at the factory, and while only six years ago we find him in a dingy garret up rickety flights of stairs superintending the output of a dozen pianos a week, in a space in which the ordinary piano superintendent could possibly make three to six in the same time, he is to-day conducting one of the model factories of the city of Boston, and making about 50 to 60 pianos per week on an average throughout the year.

He has minimized the cost, and with a piano of the Everett grade every cent counts. The late John Church cut the cost down to a figure lower than any other piano factory in Boston was getting from its chief customers. The John Church Company simply said: "You must make this piano as cheap as you can and yet make it look well. This is all we can afford to pay you." And then if Moore did succeed by means of superb generalship in making a profit at the Everett factory even out of those ridiculous prices why most of it went to the John Church Company. The company got both ends of it and does to-day.

When John Church died Lee grasped the situation in a minute, and he laid his plans securely for the capturing of the whole combination. How he succeeded is now known, and many are under the impression that Colonel Moore, who was not placed upon the board of directors of the John Church Company (which owns the Everett Piano Company), may seek new fields to cultivate. He has a large circle of admiring friends and is now a member of the Massachusetts Legislature, and has other honors in sight.

We should regret very much to lose such a magnetic personality, but if he goes out of the piano line he can make a success of it in any other department of human labor.

### D. H. Baldwin & Co.

All the departments of the house of D. H. Baldwin & Co. are very active at present. Large quantities of Decker Brothers, Fischer and Schubert pianos are constantly disposed of by this house, and the instruments in which they are interested come in for their share. The house of Baldwin is one of those institutions in which the whole music trade feels a conscious pride, and which is pointed out as an example of mercantile honor and rectitude, which to imitate should be the chief aim of everyone who may desire to gain honor, renown and success in this line of trade.

### D. Kanner.

In face of apparently insurmountable difficulties Mr. D. Kanner, a young man of intelligence and rare music knowledge, has established the chief sheet musical establishment for the sale of classical music in Cincinnati. Mr. Kanner represents all the publications and catalogues of the leading firms representing classical and contemporary high-grade music, and he has attracted a clientèle which is remunerative to him and which will bring increased results as time passes.

### Albert Krell.

Mr. Albert Krell, aided by his youngest son, who is not engaged in the Krell Piano Company, is doing a larger retail trade in his remodeled warerooms than has ever come to him. He has reached that point of the business where he can await trade

with patience knowing that if it is dull with him it must be dull generally. The Steck piano, which he has handled for years past, continues in its position of eminence, and he is also selling large numbers of Krell pianos.

### Smith & Nixon.

(CRAWFORD, EBERSOLE & SMITH.)

Smith & Nixon's Nashville move has been referred to, and it is only necessary to state that Dorman & Co., who will hereafter handle the Smith & Nixon line, will sell their present stock on their own account.

The new Smith & Nixon house at Detroit will be known as S. E. Clark & Co., and the members are S. E. Clark, for many years at the head of the American Sewing Machine Company's Cincinnati house; Mr. I. B. Bruce and Mr. E. E. Long, an experienced piano man.

Mr. Crawford, who was in Detroit last week, was in consultation with the C. J. Whitney Company discussing the possibility of an arrangement with that company similar to the Dorman arrangement at Nashville.

E. Devereaux, salesman at Lyon, Potter & Co.'s, Chicago, has accepted a position with Smith & Nixon's Cincinnati house.

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The Levassor Piano Company reports good trade and is looking to a large holiday trade.

The R. Wurlitzer Company are still handling the Behr Brothers and Emerson pianos.

**D**R. VICTOR VON LANG, of the Vienna University, examined and certified in 1892, 5,200 tuning forks. A distinction is made between forks of common use and forks of precision. In the former the margin of error is one vibration, in the latter one-fifth of one vibration. The former are stamped with the number 870 in an elliptic, and the Imperial Eagle; the latter with a five pointed star and numbered consecutively. No charge is made for certifying.

\*\*\*

**S**TEADILY, surely is the Strich & Zeidler upright gaining in popularity. The case designs have frequently been submitted to inspection in these columns and well posted dealers have recognized in them the latest ideas of exterior structure. Those who have gone further into the matter and investigated the interior, have seen the excellence of the material and workmanship and heard the results of a truly good scale, are satisfied of the selling qualities and the standing qualities of the Strich & Zeidler.

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**A** CURIOUS discovery was recently made. Someone noticed that on the name board of Hardman, Peck & Co.'s piano it says: "Established 1842." Mr. Peck was born about that time, and Hugh Hardman would have gone into the hardware or soft soap business if he would have been warned that instead of his own descendants, a Mr. Peck would be making Hardman pianos. Hugh Hardman and Hale made the same kind of pianos, but in justice to Joseph P. Hale it will be said at all times that he made a more durable piano than the Hardman. Hardman never possessed the executive ability that really formed the basis of Hale's great career. It may be permitted to say on a name board of a piano or in an advertisement that a predecessor established the original business, say in 1842, and it may also be permitted to publish such a falsehood, as "Hardman, Peck & Co. Established 1842," for it is not true that Hardman Peck & Co. was established in that year or any year within 40 years of that date. All these statements may be permitted, because no law against lying has yet been put on our statute book, and if it were there certain people would not respect it.

A manufacturer who tells his customers through his advertisements that a queen and a prince and a nobility of a foreign nation are using his pianos when such is not the case will not find any compunction in saying, on the name board of his piano, that his firm, which was established about 1882, was established in 1842.

However, if Mr. Peck wants it understood that the Hardman piano of to-day is the successor of the Hardman piano which Hugh Hardman began to make in 1842 no one need object. Neither does anyone object. The difference between the dates is vastly greater than the difference between the pianos.



## HURRAH FOR —?

A JOLLY echo of the campaign was the election dinner tendered the jubilant Democrats of Lyon & Healy's by the Republicans of the same house. The banquet was served in the beautiful, petite dining hall of the new Hotel Victoria. Last Saturday night was the occasion. "Roasts" not down upon the bill were among the humorous features, and numerous telegrams of a strictly personal nature contributed to make the evening one long scene of merriment. We append the menu card:

Motto: "To the victors belong the spoils."

## DINNER

## TENDERED TO THE VICTORS,

Mr. R. B. Gregory, Mr. C. N. Post, Mr. J. P. Byrne,  
Mr. W. D. Byrne, Mr. A. J. Ryan,  
Mr. H. H. Drummond, Mr. Geo. B. Durkee, Mr. E. C. Bock,  
Mr. Geo. E. Griswold, Mr. Jas. H. Wilson,

## BY THE VANQUISHED,

Mr. Geo. E. Jones, Mr. Chas. H. Ippel,  
Mr. C. O. Schugens, Mr. Jay C. Freeman, Mr. H. H. King,  
Mr. David E. McKee, Mr. Pres Osborn,  
Mr. J. H. Howenstein, Mr. W. H. Leckie,  
Mr. Chas. R. Fuller.

Where are we at?

## HOTEL VICTORIA,

SATURDAY EVENING, DECEMBER 3, 1892.

"It is a dinner, and not a theory, that confronts us."

## MENU FOR THE DEJECTED.

"For the rain it raineth every day."

Blue (decidedly) Points. Nevergiveup Soup.  
Niggetoes à la Shotgun.  
Cutlet of "weary" Sole. Stuffed Prophet à la Tammany.  
Arabian Cow's Brains, very piano, Figurehead Sauce.  
Scrip Salad. Circus Lemonade.  
Plumless Pudding, Klein Sauce. E-dam Cheese.  
No Olives. Beer.  
Music—"I had fifteen dollars."

## MENU FOR THE ELECTED.

"The foreigner really pays the tax, including this dinner."

Huitres sur coquilles de Buzzard's Bay. Consommé Wild Cat.  
Hors d'œuvres (dans l'illinois).  
Suckers à la République. Pomme de terre d'après P. Egan.  
Roast (on the Republicans), Sauce—Luthérien.  
Chops à la Stevenson. Pâté de Kalb, Chill Colorow.  
Punch Romaine (in Elwood Tin Cups).  
German Pancake à la Altgeld. Fromage de Brie (F. O. B.)  
Café Brûlé (We did 'em brown).  
Music—"Down Went McKinley."

## AWARDS.

IT would seem, from a letter written by Mr. John Boyd Thatcher, chairman of committee on awards, to Dr. Peabody, chief department of Liberal Arts, which will be found on page 26 in our Chicago news, that the question of granting awards at the world's Columbian Exposition is virtually settled. Awards will be given whether wanted or not. That is, the official report of exhibits, which will be submitted to Director General Davis, will embrace comments upon all showings of pianos or organs.

Mr. Thatcher maintains that he cannot make an exception of the music exhibit in the matter of official criticism, upon the general grounds that the Chicago fair is intended to afford an opportunity to every line of industry to compare their products, and upon the so-called main idea of the whole scheme—the official recording of improvements made by individual manufacturers in every line of trade. As affairs now stand it is not compulsory that an award or a certificate or diploma or honorable mention be accepted by those whom it most nearly affects, but the judgment will go on record in the report to the Director General, whether accepted or rejected. We quote from Mr. Thatcher's letter:

"We must, in the interest of the public and in the cause of education, have the right to pronounce criticism (only mentioning favorable points) upon EVERY exhibit of EVERY kind and nature within the gates of the exposition."

This so completely settles the whole controversy that it is useless to petition further the committee or to agitate the question in any other manner. It is useless for the Piano Manufacturers' Association to make use of the petitions that they have been circulating, just as it was useless for them to circulate them. The entire ground had been previously covered

by THE MUSICAL COURIER, which submitted to the committee almost 100 letters opposing awards, giving in most instances the explicit reasons why the writers wished to avoid the controversy, something which is not embraced in the set form of the new petition. If further opposition is made, it must certainly appear to Mr. Thatcher and the gentlemen associated with him, no one of whom is particularly interested in the piano exhibit, anyhow, that there is some scheme at the bottom of the whole affair.

Doesn't it look bad to continue the bombardment when the fight is hopeless? Doesn't it look bad to oppose a general principle of the exposition authorities such as is set forth in Mr. Thatcher's words above? When all is said and done, why should the piano and organ trade fear awards? We are going to have them, willy nilly; let's be cheerful about it. Somebody is sure to get more than everybody else; everybody will probably get something, perhaps as much as everybody else.

Mr. Thatcher has spoken. His decision is final. Let the matter drop and all hands join in finding who the judges will be. That will keep everyone busy until it is announced. In the meantime make good pianos and organs, anyhow, and make good ones particularly for the fair, whether you take them "from the ordinary stock" or not, and then all pitch in and get as much award as can be had. That's what the whole thing amounts to. What's the use of talking any more about it?

## McCAMMON IN CHICAGO.

THE following item from the Oneonta "Star" of December 2 will be of general interest. The McCammon Company is in a very busy state just at present and its prospects are unusually bright:

P. J. Healy, of the firm of the firm of Lyon & Healy, of Chicago, has been in town visiting E. McCammon and inspecting the factory of the McCammon Company. The firm of which Mr. Healy is a member is one of the largest dealing in pianos in the world, and before leaving he left a large order for McCammon's.

## New York State Items.

## Waterloo.

THE Waterloo Organ and Piano Company rather claim precedence in the production of piano case organs, having made them as far back as 1884.

Their instruments in this form have been on the market ever since, and have readily sold to the extent of the limited number which, owing to the additional expense above the regular styles, they cared to produce.

It was the opinion of Mr. Malcolm Love, of this company, that it would be many years yet before the now popular high top cases would give way to the less pretentious piano style, as the elaborate designs in which the former were constructed catered to the eye, which is more easily appealed to than the ear—a fact well proven in the experience of every salesman of pianos and organs, and the genuineness of which statement is further demonstrated by a comparison of the cases of both pianos and organs made a few years ago and those of to-day, the general tendency having been for years toward cases more elaborate in design, and the same tendency exists to-day.

That stock of handsome Circassian and blister wainut veneers, which we have mentioned before as being used in the cases of the Malcolm Love pianos, seems to be inexhaustible, or else they are meeting with extraordinary success in finding more of the same in the market, for they are certainly producing, and have been for some time, cases beautifully figured. This fact, with the acknowledged musical tone and durability of their instruments, is giving them a healthy fall business, and every man at their factory is employed that a suitable working space can be found for.

Be one never so much of a novice in mechanics there is a feeling of admiration for and interest taken in an engine that noiselessly and apparently without friction drives the machinery in a large factory. Some such feelings come over a person entering the office of Wegman & Co. at Auburn, and it is impossible not to note with what little excitement and confusion the daily routine of their business is transacted.

Out in the factory everything is humming; must necessarily be so, for there is a demand for Wegman pianos, which must be kept pace with. A great number of men are employed, consuming large quantities of material, the supplying of which involves endless detail and consideration.

The inspection of the instruments in the various stages of construction, and the disposition of the instruments

when completed, are only a portion of the details which require attention about an institution of this kind.

How is it, then, that so much is accomplished by so few and with so little apparent conflict?

System for one thing and a hearty co-operation among the two or three responsible for the management.

It is one of the most agreeable firms to transact business with. Prompt and satisfactory.

## Rochester.

Some decided improvements have been made lately in the Metcalf piano, manufactured at Rochester by the Metcalf Piano Company.

These instruments have been on the market but a short time and very naturally had some imperfections which, unnoticed by the maker, were obvious to the critical dealers who were not at all backward or slow in making them known.

These little irregularities in the minor details, not in the quality of tone or general construction, have been remedied, and the pianos as made to-day are thoroughly creditable affairs, with an intrinsic value represented by the price asked.

Within the last month orders from one or two large dealers have been duplicated, which shows that H. W. Metcalf is getting there.

Mr. Foster, who formerly had charge of the Haines agency in Rochester, has been succeeded by Mr. Amie, of Batavia, who will look after the interest of the Haines piano at this point hereafter.

Mr. Foster represents the piano on the road.

## The Bobzin Sale.

[Special to THE MUSICAL COURIER.]

DETROIT, December 1, 1892.

THE Bobzin sale, which was advertised for the 30th, at 9, adjourned to 3 p. m., then to day at 3 p. m., when stock, &c., was sold for \$30,250 to Milton A. Van Wagner, of Lapeer, Mich. The bidding was started at \$20,000 by Van Wagner; Van Wagner, Grinnell Brothers and C. J. Whitney being the principal bidders. There was a large representation of the music trade from New York and other cities, as well as a number of local business men present. Among those representing eastern manufacturers were Mr. Benj. Starr, A. H. Fischer, Messrs. Kaufman and Uhlman, of Hardman, Peck & Co.; Jas. Cumston, Major Howe, of Hallet & Davis; Mr. C. H. W. Foster and Mr. Ambuhl, of Chickering & Sons, and others.

As you will see from the inclosed clipping from to-day's "News," it was fixed privately instead of publicly as advertised, and the sale was a good deal of a farce, as the thing had been sold out by the principal creditors at private sale the night before; and it certainly was a little exciting, as some of the buyers felt that, after the sale had been advertised and buyers put to large expense to investigate the stock, lease account, &c., they should have had a chance to bid according to advertised contract, and that the principal creditors were entitled to very little sympathy; and it was a jolly thing to see the bidders who virtually were not in it make the parties who had done the "smart thing" sweat. It may not come out just why they got so hot under the collar, but that they were wild is putting it very mild, I assure you.

Rumor says that Van Wagner paid a big price for it, and I judge he has, under the circumstances.

[Detroit "News."]

## BOBZIN &amp; CO.'S STOCK.

AN OFFER MADE BY M. A. VAN WAGNER, OF LAPEER.

The principal creditors of Charles Bobzin & Co., music dealers, doing business at 184 and 186 Woodward avenue, held a meeting this morning in the office of Bowen, Douglas & Whiting. The object was to consider a proposition for the purchase of the entire stock of goods submitted by Milton A. Van Wagner, of Lapeer. Among the creditors present were representatives of J. & C. Fischer and also of J. M. Starr & Co. It is expected that Mr. Van Wagner's proposition will be accepted. The figure will not be made public until the sale is finished.

M. A. Van Wagner, who owns a prosperous piano and organ business at Lapeer, Mich., is well known in the Western music trade, having formerly been with C. J. Whitney, of Detroit, and later in charge of Mr. Whitney's interests in the old Haines-Whitney Company, of Chicago.

Mr. Van Wagner will continue the Detroit business and has engaged Mr. Bobzin to take charge of the sheet music department. The same line of instruments will be continued.

The unsecured liabilities of Bobzin amounted to about \$96,000, which will pay about 30 cents on the dollar. The secured liabilities amounted to \$43,000. Instead of removing a competition in the Detroit music trade, the failure of Bobzin has produced a more active competitor, for Van Wagner is a shrewd business man.

It would be too interesting to go into the details of the schemes that were hatching in Detroit last week; hence we are silent and hope for continued prosperity among Detroit piano men.

NEW!

NEW!

NEW!



**POLYPHONE,  
HYMNOPHONE,  
SYMPHONION.**

The old fashioned cylinder music box with a limited set of tunes is now a thing of the past.

Look at the cut. See the disks. Every disk means a new tune. You can buy 1,000 disks and have 1,000 tunes, or ten disks or ten tunes. They are inexpensive and much quicker sold than any other style. Wake up, dealers, and increase your business this fall. More profit, more satisfaction all round.

NEW DESIGNS IN CASES.  
Send for Catalogue.

**FRED. H. SANDER,**  
Sole Importer and Manufacturer,  
146 Franklin St., Boston, Mass.

AUGUST GEMÜNDER.

AUGUST MARTIN GEMÜNDER.

F. RUDOLPH GEMÜNDER.

**AUGUST GEMÜNDER & SONS**  
**Old Reliable Violin House**  
SOLE MAKERS OF THE  
**Gemünder Art Violins**  
THE WORLD'S GREATEST VIOLIN MAKERS  
IMPORTERS & DEALERS IN  
**GENUINE OLD ITALIAN VIOLINS**  
**Solo Bows & Strings.**  
**13 EAST 16TH ST.**  
BET. 5TH AVE & BROADWAY  
**NEW YORK.**  
WHOLESALE AND RETAIL CATALOGUE ON APPLICATION.

HIGHEST AWARDS AT NEW ORLEANS EXPOSITION, 1885,  
AND MELBOURNE, 1889.



**BEHR BROS.**

Grand and Upright

**PIANOS.**

**BEHR BROS. & CO.**

PHILADELPHIA,  
1229 Chestnut Street.

ST. PAUL,  
114 East Third Street.

Warerooms: **BEHR BROS. HALL,**

81 Fifth Ave., New York.

FACTORY: Corner of 11th Ave. and West 29th St., New York.

**THE WEHLE PIANO,**

**HONEST, GOOD TONED AND HANDSOME.**

There is money for the Dealer in this Piano. Send for Catalogue.

**OSCAR WEHLE,**

282 NINTH AVE., near 27th St., NEW YORK CITY.

**High Grade Upright Pianos.**



**THE S. L. HOUSE CO.,**

Piano Manufacturers,

125 and 127 South Clinton St., CHICAGO, ILL.

We have **REMOVED**  
from 819 BROADWAY to our  
**NEW BUILDING,**

**18 East 22d Street,**  
**NEW YORK.**

**T. B. HARMS & CO.**

**A CELEBRATED CASE**

IS MADE BY THE

**GRAND RAPIDS PIANO CASE CO.**  
Grand Rapids, Mich.

WE SOLICIT CORRESPONDENCE.

**LOUIS CEHLERT,**

IMPORTER OF AND DEALER IN

**Piano Felts, Action Cloths, Buckskins, Etc.,**

SOLE AGENT FOR DITERSDORFER GERMAN HAMMER AND DAMPER FELTS.

MULHOUSE FINE PIANO KEY CLOTHS.

204 East 18th Street,

New York.

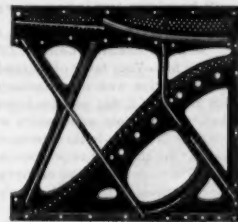
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WRITE FOR CATALOGUES.

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Publishers of the latest Songs and  
Ballads by the most eminent com-  
posers and the famous  
**BOOSEY EDITION**  
Of Operas, Oratorios, Cantatas, Part  
Songs, Church Services, Etc., Etc.  
**3 EAST FOURTEENTH ST.,**  
**NEW YORK.**



**WICKHAM, CHAPMAN & CO.,**

MANUFACTURERS OF

**PIANO PLATES.**

CAST, DRILLED, PINNED AND ORNAMENTED.

ALSO

**PIANO HARDWARE.**

SPRINGFIELD, OHIO.

ESTABLISHED 1879.

**LAWRENCE & SON PIANO CO.,**

MANUFACTURERS OF

**HIGH GRADE**

**Grand, Square and Upright Pianos,**

Agents Wanted.

Send for Catalogue.

**MARIETTA, OHIO.**

The Famous **"Rönisch Piano,"** Dresden, Germany.

Maker to Royal Courts of Saxony and Sweden and Norway.



Founded in 1845.

Over 90,000 in Use.

Highest Awards  
and  
Decorations from several  
Courts.



A large display of these excellent Pianos will be found at the  
**COLUMBIAN EXHIBITION, CHICAGO, 1893.**

**TO THE  
PIANO TRADE.**  
**LUREN PIANO COMPANY,**

WE HAVE A LARGE STOCK OF  
Square Pianos of all Prominent Makers,  
IN FIRST-CLASS CONDITION.

On hand for the Trade at low figures. Also a large stock of  
Carved Legs ready for use.

Should you require anything of this kind it will pay you to call,  
FOURTH AVE., Cor. 25th ST.,  
NEW YORK.

**HERSCHEL FENTON,**

—DEALER IN—

Old Violins, Guitars, Mando-  
lins, **ELECTRIC BANJOS,**  
&c.,



Banjourines, Banjoettes,  
Florentine Strings, Bows,  
Cases, &c.,

No. 61 NASSAU STREET, NEW YORK.

OLD INSTRUMENTS BOUGHT, SOLD OR EXCHANGED, REPAIRED, &c.

**CORNISH & CO.**

ESTABLISHED 35 YEARS.

—MANUFACTURERS OF—

**Upright Cabinet Grand Pianos and  
Church, School, Lodge and Parlor Organs.**

FACTORIES AND OFFICES: **WASHINGTON, N. J.**



## CHICAGO.

## Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,  
226 WABASH AVENUE,  
CHICAGO, December 3, 1892.

## Christmas Cases.

WITH the advent of the Christmas holidays there come the usual strivings of the music houses to make some extraordinary and unusual show in order to attract the buyers who at such a time are more inclined than ever to select beautiful case work and handsome wood. Chicago in her many handsome and attractive warerooms is making her usual endeavor, and in one of these warerooms, and that not one of the largest or best known to outsiders, I counted 33 specially made cases of fancy woods, leaving out entirely all the grands and all black pianos.

Of these 33 there was not one that contained an atom of painted or stained wood, not even in the backs. I may as well go on now and say that the interior of these pianos was just as fine as the exterior, and lastly, they were, every one of them, made right here in this city, and the same house is working nights to add to its stock. The other concerns are not one whit behind in their endeavors to outshine their competitors, but there are few who can rival the statement as to the utter absence of all paint or stain in the case work.

To a person not in the habit of examining instruments the painted or stained case, or even some small portion of the case treated thus, may not be noticed, but it would be much better if every manufacturer would pay as much attention to this point as some of our Chicago manufacturers. I have seen the sale of an otherwise fine piano spoiled by just the fault I refer to, and I am told by experienced manufacturers that the difference in expense between paint and genuine wood is after all but little, not enough to warrant a first-class maker in hesitating as to which to adopt. It is by these small details that first-class pianos must come to be judged, if they are not already, and it is by these minor particulars, which are already paid attention to by some of our Western manufacturers, that opinion is certainly changing in their favor.

## Hazelton in Chicago.

Lyon & Healy have recently added another room to their piano department which will be especially devoted to the Hazelton piano. They have now an enormous stock of every piano they carry except grands, which they have been disposing of so rapidly, and perhaps so unexpectedly, as to deplete this line of instruments, but no doubt Mr. Healy has already arranged for a greatly increased number of this constantly growing style of piano.

## Lyon, Potter &amp; Co.

The Lyon & Potter house with their two branch stores have now a tremendous number and an elegant assortment of each one of their lines, and a stock of Steinway grands that is only surpassed by the New York house. The cases are as varied and beautiful as the most fastidious could desire to select from. Naturally they attract the finest class of trade.

## Chickering-Chase Brothers Company.

The Chickering-Chase Brothers Company have an immense stock of both their leading pianos, and this house, though so comparatively new, may now be considered as one of the leading houses of the city. This year will see the largest number of Chickering pianos ever disposed of in any one year in Chicago, and the Chase Brothers' goods are becoming prime favorites with the music loving public.

## Estey &amp; Camp.

Messrs. Estey & Camp have this year greatly increased their retail business by a freer use of printers' ink and an increased number of skillful salesmen.

## Manufacturers Piano Company.

The Manufacturers Piano Company are now thoroughly settled in their method of conducting their retail department, and with some proficient salesmen, who have adapted themselves to their system, are making a success which many of our older concerns might envy.

The wholesale trade of this house, as has been said before, is one of the largest in the city, and perhaps only

excelled by one house. It is not an uncommon occurrence for them to receive orders for 35 pianos in one day, though, of course, no such average obtains.

## Chicago Cottage Organ Company.

The Chicago Cottage Organ Company are only just entering the retail business, but they are building up this department with their usual energy, and next year we may expect to hear of them in somewhat the same way the wholesale trade now realize their presence in this branch of the business.

## Other Houses.

Without saying anything about any other houses, almost all of which have increased their business this year, I have given a truthful, though brief, statement in relation to the business in this city, leaving out the absolutely wholesale trade, which is always good here, and from which may be gathered the fact that no previous year has been superior to the present one in the number of pianos and organs sold or the volume of trade.

## About Awards.

The following letter has been sent to the exposition authorities here and may be taken as indicating that awards will be given to pianos as well as other articles.

Prof. Selim H. Peabody, Chief Department of Liberal Arts, Rand-McNally Building, Chicago, Ill.:

DEAR SIR—Your favor of November 12, 1892, received. I have been in communication with the manufacturers of musical instruments, at least that branch of it that pertains to pianos and organs. I have explained to them the principle upon which we hope to work our departments of awards. We must, in the interest of the public and in the cause of education, have the right to pronounce criticism (only mentioning favorable points) upon every exhibit of every kind and nature within the gates of the exposition. This broad principle I beg you will make plain to every exhibitor.

I expect to see you in Chicago very shortly.

Yours,

JOHN BOYD THATCHER.

## The S. L. House Company.

The S. L. House Company, of Chicago, Ill., desire to state to the music trade that they are not selling any pianos or making anything whatever for Siegel, Cooper & Co. or any department store, notwithstanding any statements that may be made to the contrary.

We have a good list of agents, who find our pianos quick sellers, and orders have been steadily increasing until the factory we moved into last spring is far too small, and we are now looking for larger quarters. After January 1 we will be in a position to fill all orders promptly.

S. L. HOUSE COMPANY,

Office and warerooms: 363 Madison street,  
Factory, 135 and 137 South Clinton street, Chicago, Ill.

## Schaff Brothers' Company.

The Schaff Brothers' Company find their November business 25 per cent. ahead of any previous month and 65 per cent. better than November, 1891. Their new style 35 which they are making strictly for a first-class instrument in every particular, are selling as fast as they can make them—in fact this is the case with every style they produce, and as they have a book full of unfilled orders they have no reason to complain. Mr. Geo. T. Link, the manager and principal owner of this business, has proven himself a thorough success.

## Story &amp; Clark Organ Company.

The Story & Clark Organ Company have had recently a very handsome lithographed letter head made, which gives a view of both the Chicago and the London factory building. It is truly a fine production and almost equals the finest steel engraving. They are now making at the rate of 4,000 organs per year in the London factory, are 600 organs behind orders and not a single one on hand. Mr. Melville Clark is still in London and Mr. Charles H. Wagener will soon sail for home on a visit.

## Columbian Organ and Piano Company.

The Columbian Organ and Piano Company have changed their downtown headquarters from 119 Dearborn to 266 and 268 Wabash avenue.

## The New Hinze Piano.

Mr. C. Hinze, who recently returned from Europe, brought with him scales, patterns and actions complete for an upright piano from a fine Berlin maker; he also brought one of the finished pianos, and is already at work making instruments similar to the above mentioned piano. It must be acknowledged to be a beautiful instrument in all respects. The case is a charming specimen of artistic work from design to finish. The tone is clear, free from overtones and powerful, the action and keyboard are all that can be desired in short it is a piano that to criticize

adversely one must be more than hypercritical, and by that you may know that it is totally unlike most foreign instruments heretofore brought here. From all this it may be deduced that Mr. Hinze means to be a factor in Chicago among the many other good makers already here.

## A Lyon &amp; Healy Poster.

Something artistic in a bill board has been evolved by Lyon & Healy to match their famous Flag poster for the Fischer piano. In heavy carved oak letters the word "Announcement" sets off the top, while the sides being raised give to the poster the effect of a picture in a frame. The location of several of these announcement boards is enough to turn the theatrical managers green with envy. At least 50,000 people a day must pass the poster affixed upon Lyon & Healy's side wall, and a large proportion of them cannot fail to be impressed with the novelty and beauty of the advertisement.

## Miscellaneous News.

Messrs. Estey & Camp gave last evening at their warerooms an informal reception in honor of Mr. Leopold Godowsky, the pianist. It was a pleasant affair attended by a goodly number of the trade, and Mr. Godowsky made a friend of every gentleman present (there were no ladies) by his charming manners and willingness to play anything and everything from his immense repertory which was requested.

The S. L. House Company have issued their first catalogue, in which they portray and describe four styles of upright pianos.

Mr. F. G. Smith, Jr., is in town. Mr. C. G. Cheney is still here. C. F. Crane, with Decker Brothers, has just got in from a three months' Southern tour. Mr. Ed. Ambuhl, traveling salesman for Chickering & Sons, arrived in town today, and Mr. C. H. W. Foster, of Chickering & Sons, is a recent arrival on some business relating to the world's fair. I hear Mr. Wm. A. Munn, of the Loring & Blake Organ Company, was also visiting the trade here this week. Mr. P. J. Healy arrived home this morning.

## A. B. Chase.

NORWALK, November 25, 1892.

## Editors Musical Courier:

IN connection with your article you named many of the principal dealers who handle our pianos throughout the country, and say at the close of the article: "If we desire you will add the names of others." We have been receiving letters from some of our agents, who were not mentioned and who feel very much slighted. This is the case especially with a few who have been handling our piano from the first and have been very loyal to it.

Please add to the list the following names, and oblige:

## TRANS-MISSISSIPPI.

W. S. Stratton Music Company ..... Sioux City, Ia.  
Thomas Shaw ..... Wichita, Kan.  
Hamlin & Parley ..... Emporia, Kan.  
A. H. Fitch ..... Arkansas City, Kan.  
J. W. Truxel Music Company ..... Sedalia, Mo.

## WEST.

H. Ackerman ..... Marion, Ohio  
M. A. Blair ..... Wellsville, Ohio  
J. A. Hervey ..... Jefferson, Ohio  
Thomas Healy ..... Kent, Ohio  
C. R. Leftwich ..... Greenville, Ohio  
Mark Thomson ..... Canton, Ohio  
John E. Canaday ..... Anderson, Ind.  
W. T. Cliffe ..... Logansport, Ind.  
Hockett Brothers ..... Muncie, Ind.  
A. P. Smith ..... North Manchester, Ind.  
J. F. Hill ..... Greencastle, Ind.  
J. S. Thorp ..... Greensburg, Ind.  
J. C. Tipton ..... Rochester, Ind.  
T. J. Miller ..... Dixon, Ill.  
Charles H. Foster ..... Lincoln, Ill.  
H. Meyer & Son ..... Holland, Mich.  
R. S. Patterson ..... Port Huron, Mich.  
L. A. Baker ..... Lansing, Mich.  
M. M. Maxson ..... Hudson, Mich.

## SOUTH.

C. Falk ..... Asheville, N. C.  
T. Harry Oates & Co. .... Augusta, Ga.  
Merrydy & Payne ..... Jacksonville, Fla.  
Minderhout & Nichols ..... Montgomery, Ala.  
R. Witzman & Co. .... Memphis, Tenn.  
J. F. Jones & Co. .... San Antonio, Tex.

## MIDDLE STATES.

Israel Giunt ..... Greensburgh, Pa.  
Grieb & Lamb ..... Butler, Pa.  
Jones Brothers ..... Altoona, Pa.  
Mitchell Young & Co. .... Williamsport, Pa.  
Z. Smith ..... Erie, Pa.  
W. A. Smith ..... Newport, Pa.  
Charles Tuttle ..... Rome, N. Y.  
A. J. Van Fleet ..... Cuba, N. Y.

## EAST.

Ira N. Goff & Co. .... Providence, R. I.

Yours sincerely,

THE A. B. CHASE COMPANY,  
Calvin Whitney, President.

P. J. GILDEMEESTER, FOR MANY YEARS MANAGING PARTNER OF MESSRS. CHICKERING & SONS.

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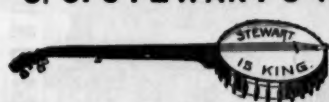
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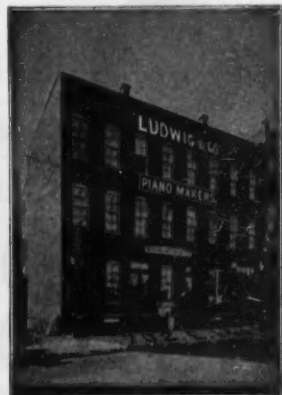
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IN that district of Pennsylvania that is commercially tributary to Easton there is probably no one piano so firmly imbedded in the good opinion of the people as the Kranich & Bach. In a pretty little pamphlet entitled "Letters of Praise and List of Delighted Customers," just published by Mr. W. H. Keller, the agent at Easton, is given a string of endorsements and a catalogue of purchasers that should prove the above statement was true without any room left for doubt.

There are some pianos that have become identified with certain geographical districts, that are known to be "strong in the East," or "solid in the South," or particularly popular in any given section, but the Kranich & Bach is an instrument that is known the country over, is sold North, East, South and West, and is so steadily in demand that one does not hear very much about it through the trade press, it being a staple article that everyone knows is selling. How steady this supply has been in the last 28 years, and how steadily it has increased, is best evidenced by the handsome new factory, of which a full description will be given in these columns at some other time.

## The "Choralion."

The Wilcox & White Organ Company, of this city, have commenced the manufacture of a new style of organ that is built on an entirely new principle, and in power and tone is a close approach to a pipe organ. The first instrument is practically complete, and, by special request, will be put into a skeleton case and used at the Munhall meeting at the First Congregational Church to-night. This organ has three sets of reeds of five octaves each, the reeds being arranged in six tiers one above another. Such an instrument will be sure to have a big sale.—Meriden "Republican," October 21.

**MESSRS. WILCOX & WHITE** inform us that this instrument was used for over a week at the above meetings, taking the place of the pipe organ, sustaining in a remarkable manner the chorus of over 75 singers upon the platform, besides the entire congregation of nearly 1,500, during the singing of familiar hymns, &c. It is of the same height only as the ordinary chapel organ, enabling the performer to see over it. The reeds, of very large scale, are placed in the rear, extending from the bottom to the top, so arranged in reverberating chambers as to give wonderful power and carrying quality, and the most interesting part of the whole thing is that it can be sold at a very little advance over the ordinary chapel organ. There is nothing that we have ever seen in the market like it, and it is destined to add laurels to Wilcox & White's wreath.

## Wasn't This a Swick?

**CHARLES STEVENS**, the old piano dealer of 618 East 136th street, New York, who was arrested charged with having swindled Mrs. Elizabeth Keeler, of 301 Schermerhorn street, out of \$170 by selling her a piano alleged to be worth \$525 and sending another to her house, was arraigned for hearing before Justice Walsh on the 22d inst. Mr. Asa W. Tenney defended him. During the hearing it transpired that Stevens had paid Mrs. Keeler \$200 through an agent and had taken the piano back. A letter, written by the complainant, expressing a desire, in consideration of having her money refunded, to withdraw the complaint, was offered in evidence by Mr. Tenney. The evidence was not sufficient in the magistrate's opinion to

show that Stevens had not delivered the piano he showed to Mrs. Keeler when she visited his residence, and the prisoner was discharged.

During the hearing it came out that Stevens was advertising as a widower who had broken up housekeeping and had his \$525 piano to sell, while as a matter of fact he was living with his wife and made a living by disposing of pianos. He admitted that he had lied in his correspondence with prospective purchasers. Justice Walsh warned him to discontinue writing misleading letters and told him he'd better go out of the piano business.

## The Vibraphone.

**THIS** cut represents in shape one of the late inventions originating from the firm of C. J. Heppe & Son, of Philadelphia, and which has been designated the Vibraphone.

It consists of an iron weight, preferably of the above design, as convenient for attaching to the sounding board of a piano.

These weights vary in size as may be necessary to produce the desired effect, the nature and condition of the instrument being taken into consideration.

They are used in sets of three or four, the lightest being attached to the sounding board between the ribs and directly back of the treble strings, and gradually increased in size until the heaviest comes back of the bass strings.

They are placed at intervals on the sounding board mathematically calculated so that their area of vibration will encompass the entire sounding board.

They have satisfactorily demonstrated that these weights when applied at the right spot produce more vibration and a better quality of tone, and when used on the sounding board of a much used instrument its original tone is in a very great degree restored.

The Vibraphone has been in use now some months, and the firm controlling it are thoroughly convinced of the importance of the invention and are making it a feature of their business, attaching it to every piano that they sell.

## The Excelsior Drum Works.

**THIS** concern, located at 923 Locust street, Philadelphia, has been enjoying an unusually prosperous season in their business, the most so probably of any in its history, at least since the war.

In anticipation of the political campaign just passed through preparations for manufacturing drums on a much more extensive scale than had ever before been attempted were made, and with these added facilities their capacity was hardly adequate to fill the demand made upon them.

The quality of work and the great variety has given the Excelsior Drum Works a reputation second to hardly any concern in the business, and this is made manifest to them in the shape of orders from prominent jobbers and dealers in the largest cities.

Mr. A. G. Soistman, the manager, has never known any other business than that of drum making, and in the selection of material and in the construction of the instruments to the smallest detail he is an adept.

The reputation of the Excelsior drums has been acquired by the personal efforts of Mr. Soistman in critically inspecting each one before allowing it to leave the factory, and

knowing that as far as judgment and mechanical skill could make an object perfect their drums were beyond criticism.

## The Trade.

—E. B. Robinson, of Portland, Me., are closing out their business.

—The municipality of Rome has resolved to put a tax on pianos, and hopes to raise 100,000 frs. per annum at least.

—Matthew's Music Store, at Pittston, Pa., was burned to the ground on the 21st inst. Insurance not given. Loss \$9,000.

—An immense new organ has been erected in the Lutheran Church of St. Peter and St. Paul, Moscow. It is by Walker and cost 100,000 rubles.

—A fire in the "Patriot" Building at Harrisburg, Pa., in which Yohn's music store is located, did damage to the extent of \$40,000 on the 22d inst. Damage and insurance of Yohn not stated.

—Mr. Shearer, president of the McCammon Piano Company, of Oneonta, N. Y., we are pleased to announce, is convalescing from a three months serious illness. He left his house for the first time last week.

—Mr. H. A. Curtis, of the former firm of Peek & Curtis, of Red Bank, N. J., has started a well stocked branch store at Lakewood, N. J., the famous winter resort, and will continue the Red Bank place as well.

—Martin Doyle, one of the strikers at the Ivers & Pond piano factory, Cambridgeport, was before Judge Almy on the 18th charged with intimidating men who applied for work at the factory. The case was continued. Officer Wiley of Station 2 was before Mayor Alger and Chief of Police Cloyes yesterday for an alleged assault on one of the strikers. The hearing was private.

—Week before last we published the report that a banjo factory operating under the patents of H. C. Middlebrooke was to be located in Minneapolis. This week the Grand Rapids, Mich., "Herald" says that town is to have it, and the St. Paul, Minn., "Globe" says that town is to have it. So far as we now know Mr. Middlebrooke has not yet decided where his new factory will be.

—Among the important business changes now taking place is that of A. A. Gosbee, who will shortly remove from 60 W. Santa Clara street to the new Felix Building on South First street, near El Dorado. The store will be finely equipped with every requirement for the display of musical goods, and when opened will add much to the attractiveness of that portion of South First street which is already marked by some of the handsomest stores in the city.—San José, Cal., "News."

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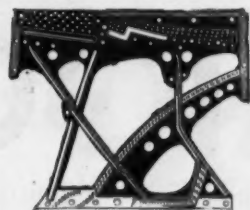
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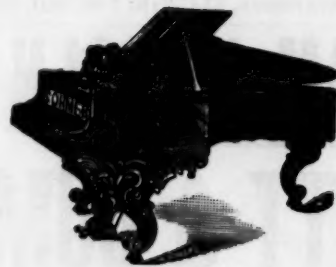
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